

ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

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Opening of the sealed doorway to the sepulchral chamber of Tutankhamon's Tomb. Mr. Howard Carter inside and Mr. Callender on the right.

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The Arts Throughout the Ages

VOLUME XVII

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SOME EXPERIENCES IN THE TOMB OF TUTENKHAMON*

By JAMES HENRY BREASTED

Director of the Oriental Institute, University of Chicago

IN marked contrast with other lands, Egypt does far more for us than merely to preserve its ancient tomb buildings. The impressive tomb of Hadrian at Rome now contains neither the body nor any of the royal mortuary equipment of the great emperor whose sepulcher it was. The same is true of the tomb of Theodoric at Ravenna. The tomb of Cyrus in western Persia lies open, deserted and forsaken, and only Greek stories of Alexander's adventures tell us of the splendor with which it was once furnished and adorned. Of the magnificent tomb of Mausolus, so typical of the monumental sepulcher that it has left us the word *mausoleum*, only fragments of sumptuous marble sculptures like those in the British Museum have survived. I have stood over the palace crypts of the Assyrian kings in their earliest capital at Assur on the Tigris—or over the spot where

their royal burial vaults once were—and found them almost or quite undiscernible, even in ground-plan, while the stone sarcophagi which once contained the royal bodies have been smashed to fragments. Throughout the length and breadth of the ancient world in Europe and Asia, the storms of war and weather have swept over the royal tombs and usually left little behind, even of the buildings, to say nothing of their equipment.

EVEN THE PYRAMIDS NOT SAFE FROM DESECRATION

Even in Egypt, however, the most massive and seemingly imperishable tombs have failed to protect the royal dead from desecrating hands. The earliest buildings of stone masonry ever erected by man were the pyramids; and the first architect to begin such building, nearly 3000 B. C., was the founder

* "There are variants to these names, and to most Egyptian names, for few self-respecting Egyptologists will tolerate the spelling of their colleagues."—H. G. WELLS.

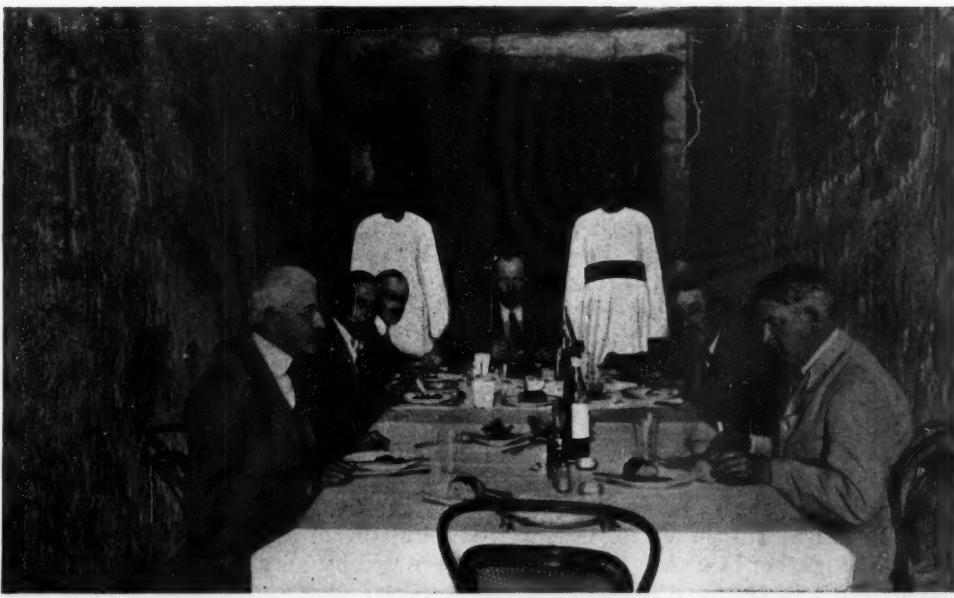
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of stone-masonry architecture. For over fourteen centuries after he showed the way, the sovereigns of Egypt built their tombs in the form of pyramids, some of which are the greatest buildings that early man ever achieved. Over seventy such pyramidal tombs have survived, but in only one has the body of the royal builder been found. After 2000 B. C. thinking Egyptians had already discerned the futility of these colossal sepulchers; and the thought that not even the king could preserve his body after death brought a somber note into Egyptian literature, one of many indications of the first age of disillusionment and pessimism. By 1600 B. C., or a little after, following closely on the rise of the Egyptian Empire, the pharaohs abandoned the pyramid. The *nobles* had long hewn their tomb chambers into the face of the cliffs which look down upon the Nile valley from both sides of the river. At Thebes, some five hundred and fifty miles from the Mediterranean, as the Egyptian Empire arose, the nobles and successful military men had already followed the example of their ancestors and had begun that remarkable series of private tombs hewn in the Theban cliffs, which today honeycomb the face of the mountain and look down upon the modern visitor approaching from afar across the plain. They have made the necropolis of Thebes a veritable historical volume, revealing the splendor, wealth and power of the Egyptian Empire, about which we should know so little without them. Below these tombs of the nobles stretched the palaces and temples of the imperial pharaohs, forming the first great monumental city of the early world. There the remarkable civilization of the Nile valley, already two thousand years old,

ripened into a rich and noble culture, far superior to the chiefly mercantile civilization of Babylonia and western Asia, and approached only by the remarkable culture of Crete, which drew much from the land of the pharaohs. Fed by the wealth of western Asia and the Mediterranean, both of which it dominated, the imperial power of Thebes found expression in imposing architectural forms of dignity and splendor. There flowered the first civilization which might be called truly refined; and in the marvels of its extraordinary arts and crafts, it compared with that of Louis XIV. The Theban cemetery rapidly became a great storehouse of Empire culture, for the desire to equip the dead with all material comforts and conveniences led the Egyptian to put into the tomb an elaborate outfit of furniture and household appurtenances. In an almost rainless climate and far above the reach of the Nile inundations, this mortuary equipment has sometimes survived in an incredibly perfect state of preservation.

ROBBERS LOOT TOMBS IN THE THEBAN CLIFFS

From his palace in the city below, the pharaoh must often have looked up at this vast cliff cemetery and wondered whether his body would be safer there than in the ancestral pyramids, many of which he had seen open and plundered. About 1550 the pharaoh for the first time took the momentous step of ordering his tomb excavated in the face of the Theban cliffs. But this exposed position of the royal tomb was not approved by his successor, who instructed his own architect to observe the greatest secrecy and to shift the pharaoh's cliff-tomb over into a desolate valley in the desert plateau im-



Luncheon in the tomb of Ramses XI, preparatory to opening the sealed doorway into the burial chamber of Tutankhamon. Those seated at the table (left to right) are: Professor Breasted, of the University of Chicago; Mr. Burton, photographer for the Metropolitan Museum Expedition; Mr. Lucas, chemist for the Egyptian Government; Mr. Callender; Mr. Mace, of the Metropolitan Museum Expedition; Mr. Howard Carter; Dr. Alan H. Gardiner. The chair at this end was later occupied by Lord Carnarvon, who had not yet come in.

mediately behind the Theban cliffs, where it was to be excavated "no one seeing, no one hearing." For nearly five hundred years this valley continued to be the pharaonic cemetery, throughout the Eighteenth, Nineteenth, and Twentieth Dynasties, till it contained some sixty tombs, nearly all royal. Some time after 1100 B. C. it ceased to be used.

By 1150 B. C. the Egyptian Empire had collapsed and the weak and decadent post-Empire pharaohs were quite unequal to the task of protecting the Valley of the Kings' Tombs, as we now call the royal cemetery of the Empire. For generations after the fall of the Empire, and often undoubtedly with the connivance of government officials, the tomb robbers of Thebes continued their depredations, penetrating one royal tomb after another

and plundering at will the magnificent burials. We have a considerable body of very interesting court records, written on papyrus, which contain accounts of the prosecution of various bands of these cemetery robbers in the reign of Ramses IX (1142-1123 B. C.). Decked in the splendor which the wealth of Asia had brought them, the bodies of the great emperors sleeping in the lonely valley were being rapidly despoiled; and within a generation the tombs of the whole line of pharaohs, representing almost half a millennium, the entire period of the Empire, had been looted.

REMOVAL OF ROYAL BODIES TO PLACE OF SAFETY

The impotent post-Empire pharaohs, the last of the line of Ramses, were pushed aside after 1100 B. C.

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by the priests of Amon, who made their high priest king. This feeble line of priest-kings thus supplanted the pharaohs as the popes displaced the Caesars at Rome; and as the early popes beheld or even assisted in the dismantling of the great buildings of imperial Rome, so the priest-kings of Egypt were helpless to stay the destruction which was steadily overtaking the splendor of the Egyptian Empire at Thebes. But they respected the bodies of the great emperors and began a policy of shifting them from tomb to tomb or bringing them together in one place for better protection. Eventually, all the royal bodies, together with some scanty wreckage of their once magnificent mortuary equipment, were brought together in a secretly prepared cache hewn in the face of the western cliffs of Thebes. This hiding place at last proved effective. It was sealed for the last time early in the Twenty-second Dynasty, not long after 940 B. C. Here the greatest kings of Egypt slept on unmolested for nearly three thousand years, until the early seventies of the nineteenth century, when the modern Theban descendants of those same tomb-robbers whose prosecution under Ramses IX three thousand years ago we can still read, discovered the place and the plundering of the royal bodies was begun again. By methods not greatly differing from those employed under Ramses IX, the modern authorities forced the thieves to disclose the place. Thus nearly three thousand years after they had been sealed in their hiding place by the ancient scribes, and some thirty-five hundred years after the first interment of the earliest among them, the faces of the Egyptian emperors were disclosed to the modern world, and, perhaps with questionable taste, are still

to be inspected in modern museum show-cases in Cairo.

Since Belzoni found the tomb of Seti I in 1817 and brought its magnificent alabaster sarcophagus to England, modern investigation of the cemetery has penetrated into one after another of these royal sepulchers, finding them all plundered by the ancient post-Empire tomb-robbers whose depredations we have narrated. The body of the powerful Amenhotep II was the only one found still lying in the sarcophagus, but it had been completely despoiled and the tomb thoroughly looted. Almost nothing remained but the king's bow, which he proudly tells us in his inscriptions no other man could draw, and which he had therefore laid by his side in death, where the modern excavators found it still lying, unmolested by the ancient marauders. Quite properly left lying in his tomb by the intervention of Lord Cromer, Amenhotep II has been the only known pharaoh who still slept on in his own sepulcher. It has become proverbial among students of Egyptian history, that all the royal burials in the Valley of the Kings' Tombs were completely plundered by the post-Empire tomb robbers, and that not one had survived the violence and destruction which immediately followed the fall of the Empire.

SIGNIFICANCE OF DISCOVERY OF TUTENKHAMON'S TOMB

If this sketch of archaeological history has not wearied the reader, we are now in a position to understand the extraordinary and unexpected character of the royal tomb discovered in the famous valley by Mr. Howard Carter in the course of investigations maintained by the Earl of Carnarvon. Perhaps if the reader shares with me



Underwood & Underwood N. Y.

Visitors from all over the world flock to Tomb of King Tutankhamon. Many are here standing at the entrance of the Tomb, waiting for a sight of the treasures as they were brought out.

the zest of examining the evidence and determining the status of this remarkable tomb, a privilege which I owe to the kindness of the Earl of Carnarvon and Mr. Carter, he will better understand the unparalleled value of the discovery, and likewise experience some of the pleasure which such investigations afford.

Lord Carnarvon had for some years been moving the huge masses of limestone rubbish with which the foot of the steeps and slopes of the famous Valley of the Kings' Tombs is encumbered. Carter's long acquaintance with every local detail of the place and his skill and experience in

dealing with its peculiar difficulties, combined with Lord Carnarvon's unflagging perseverance in the face of discouraging disappointments in former years, have steadily carried forward foot by foot and yard by yard the systematic clearance and minute examination of the foot of the cliffs and the floor of the valley. Would they find the missing tomb of Tutankhamon? The tombs of all the great emperors had long ago been found. But at the end of the Eighteenth Dynasty there was a gap. It was caused by the fact that the revolutionary pharaoh Ikhnaton (Amenhotep IV), after annihilating the old gods, especially Amon,

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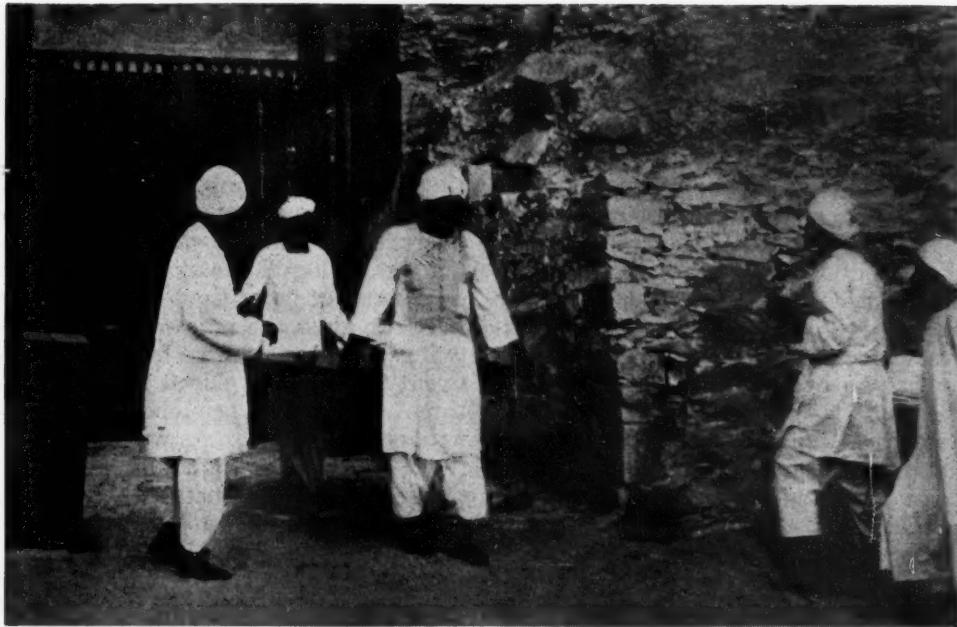
and introducing the exclusive worship of a sole God, the Sun-god Aton, had forsaken Amon's imperial city of Thebes and built for himself a new capital at Tell el-Amarna. There he established the earliest monotheism, and there he had made his tomb. Dying without a son, he was succeeded by first one and then another son-in-law. The second of these sons-in-law, Tutenkhaton ("Living Image of Aton," as his name signified), was unable to maintain the religious revolution against priestly opposition. The priests of Amon at the old capital forced him to return there and resume the worship of the old gods, especially Amon. They obliged him even to change his name by inserting Amon in the place of Aton. He became Tutenkhamon, "Living Image of Amon"; and his wife, the princess Enkhosnepaaton ("She Lives by Aton") was likewise constrained to renounce the name her great father had given her and become Enkhosnamon ("She lives by Amon"). The discovery in the Valley of the Kings' Tombs of royal burial linen bearing the name of Tutenkhamon, coupled with other indications, made it probable that this king was himself buried in the great royal cemetery of the valley. The astonishing revolution which he had survived had carried the art of Egypt to a level of power and beauty surpassing anything before known, whether in Egypt or anywhere else in the early Orient. If the missing tomb of Tutenkhamon could be found, perhaps some of this artistic splendor might have escaped the post-Empire robbers. Who could tell?

LORD CARNARVON INVITES BREASTED TO VISIT TOMB

We were drinking tea on the deck of the dahabiyah *Cheops* as we drifted past

the now somber and palmless Island of Philae to a mooring place at Shellal, at the head of the First Cataract. It was the sixth of December; and, aided by a tug, we had run from the cataract to the wonderful temple of Abu Simbel and back in five days. Abu Simbel is three hundred miles above Luxor, and we were congratulating ourselves that we had done all this within a week and a day after leaving Luxor. The next morning brought a bag of letters from the Aswan post-office. Among them was a kind note from Lord Carnarvon in which he said: "Two days after opening the cache or tomb I learned you had been through Luxor. I wish I had known, for I might then have persuaded you to stop a day and see a marvelous sight. Still there is another sealed door to be opened and I hope I shall then have the pleasure of seeing you there." He did not say what it was. He knew we would understand that the lost tomb of Tutenkhamon had been found.

A few days later the *Cheops* tied up at Luxor. Lord Carnarvon had returned to England to complete arrangements for the proper care of the great discovery. I found Carter just returned from Cairo, bringing with him a heavy iron door for closing the tomb. From his Cairo train he came over to see us and sat for an hour resting and telling of the great find. He was weary of telegrams and sick to death of reporters, and he had on his shoulders a very heavy responsibility. In order to make all safe, he had filled in the outer entrance of the tomb with a great many tons of limestone chips, which it would take several days to remove. Then he must install the iron door and run down a wire from the neighboring small electric-light plant used to light the other royal tombs for the tourists, for



One of the first pictures of the new season's work at the Tomb. Natives at work getting ready for the reopening by removing objects from the tomb.

it would of course be very unsafe to work with candles in such a place. When all was in readiness he would send me word to come and have a first view. Meantime nothing would be moved and the chamber would be left exactly as when first opened.

Before the war, Luxor had became a fashionable winter resort. It has not yet recovered its former popularity, but there was no lack of winter guests. When Carter's native runner finally brought his note on board, it contained a warning against being followed. In order to mislead the prying and the curious, and especially to avoid being followed by gentlemen of the press, we unconcernedly crossed the river in our felucca and ostentatiously engaged our donkeys to take us only to the foot of the western cliffs and not around through the entrance to the

Valley of the Kings' Tombs, where Carter had his house. Having crossed the broad Theban plain, a ride of three quarters of an hour, we left our donkeys and, climbing the steep cliffs in the blazing Egyptian sunshine, we dropped down into the royal cemetery valley on the other side without having been followed by any one. As we came down, we could see just above the tomb of Ramses VI the huts of the government watchmen who guard the place at the present day. Immediately below this tomb Carter's clearance had exposed a flight of steps hewn into the limestone of the mountain. This had led to the discovery of the new tomb.

GALLERY LEADING TO THE TOMB

At the foot of these steps we saw a stout wooden grating fastened by many padlocks, which Carter's people at once

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began unlocking. When this was removed, it revealed a spacious gallery some twenty-five feet long, likewise hewn in limestone, descending at a sharp incline and terminating below in Carter's heavy iron door. These two doors, the first of wood, the second of iron, replaced two ancient closures of masonry which Carter had found filling the two doorways. The plastered face of the closing masonry, when found by Carter, still bore many royal seal impressions which he broke away in forcing an opening. As we descended the gallery we found the iron door covered with a white sheet to moderate the drafts. Suddenly electric bulbs of three thousand candle power hanging behind the sheet were turned on, and there was a blaze of light seen through the white fabric. The door was a heavy open grill; and as Carter pulled down the sheet, I saw through the open work of the door a sight I had never dreamed of seeing. Under this blaze of light I beheld the ante-chamber of a pharaoh's tomb still filled with the magnificent equipment which only the wealth and splendor of the Imperial Age in Egypt in the fourteenth century before Christ could have wrought or conceived—and, as it at first seemed, with everything still standing as it was placed there when the tomb was closed three thousand two hundred and fifty years ago.

SPLendor OF THE OBJECTS IN THE ANTECHAMBER

The gorgeousness of the sight, the sumptuous splendor of it all, made it appear more like the confused magnificence of those counterfeit splendors which are heaped together in the property-room of some modern grand opera than any possible reality surviving from antiquity. Never was anything

so dramatic in the whole range of archaeological discovery as this first view vouchsafed us here when the white curtain was pulled down. Carter was busy at the padlocks (American Yale locks!) and steel chains, and then the door swung open. Stepping in at last, I was utterly dazed by the overwhelming spectacle. The chamber was, I should guess, about fourteen by somewhat more than twenty feet in size. Against the rear wall, and occupying almost its entire length of over twenty feet, were placed head to foot three magnificent couches all overwrought with gold. As we faced them they were breast high and evidently required a flight of portable steps when majesty mounted to bed. The one at the right was made in the form of a standing panther, the creature's head rising as the bedpost at the head of the couch where his forelegs furnished also the supporting legs of the couch, his hind legs serving the same function at the foot. In the same way the middle couch had the form of a mottled cow with tall horns, and the third at the left was a grotesque Typhon-like hippo with mouth open showing the grinning teeth. Under the couches were chairs and caskets, chests and boxes. The chairs were sumptuous and magnificent beyond description. One of them, indeed, and by far the finest, which was mentioned in the dispatches as a throne (though this is not correct), displays in the inside of the back representations of the king and queen standing together, the work done in gold and silver with incrustation and inlay of semi-precious stones in bright colors. In art and craftsmanship it is one of the finest pieces of work now in existence from any age of the world, and far surpasses the best work of the craftsman now sur-

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viving from any other early time or people.

COUCHES, CASKETS, CHARIOTS

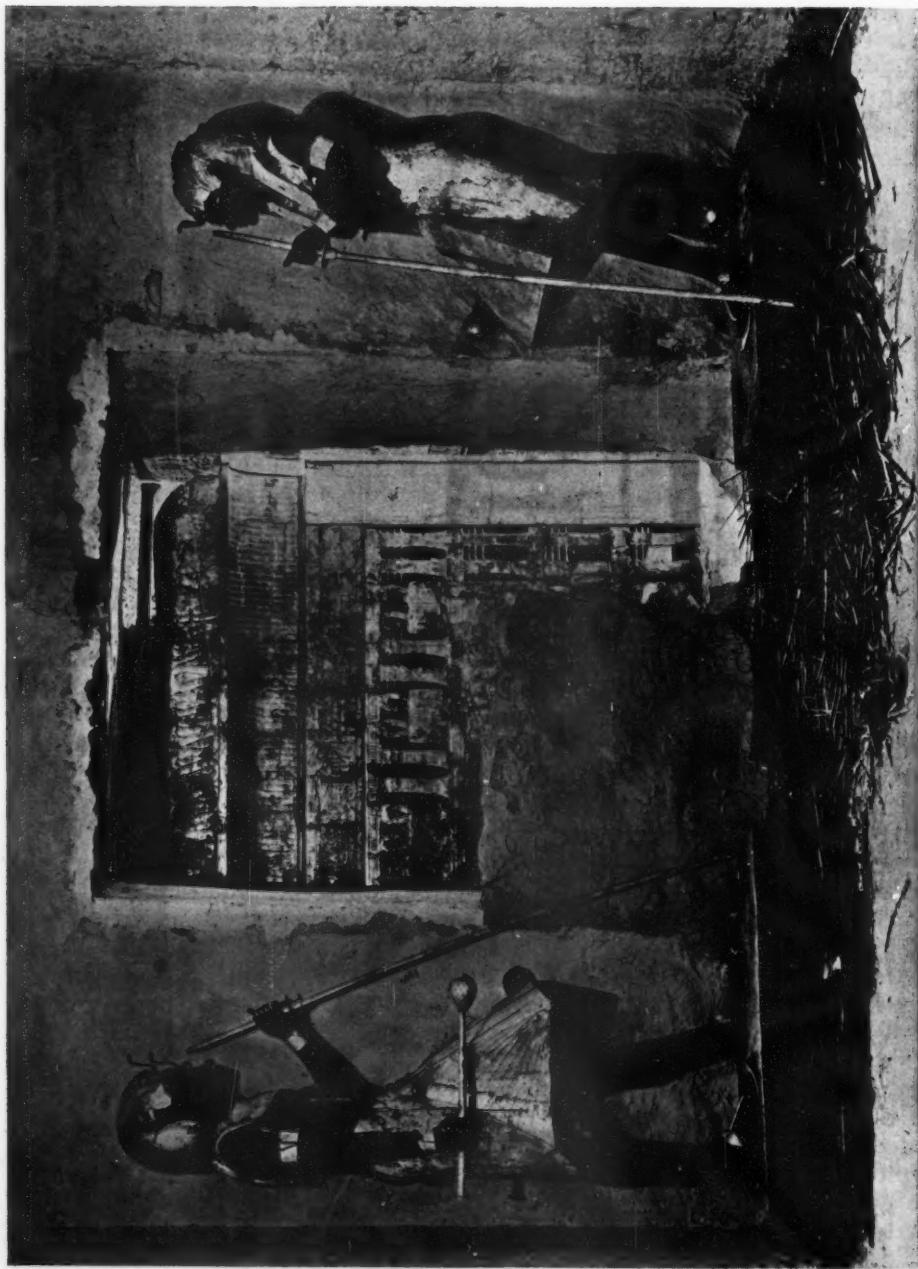
Literally stunned with surprise and admiration, I could only utter one ejaculation of amazement after another, and then turn and shake Carter's hand. Emotion struggled with the habit of years to observe and to understand. The critical faculties were getting much the worst of it in the struggle. There was reason enough, for all about us lay a completely new revelation of ancient life, quite transcending anything of which we had ever known before. In a corner at the right I knelt before a lovely casket containing part of the royal raiment. The outside of the casket was all painted with scenes in miniature representing the pharaoh and the royal suite engaged in hunting and in war. Description can but feebly suggest the exquisite character of this painted decoration, and the power of the unknown master who did it. The dying lion clutches with his mighty paw at the arrow which has entered his open mouth and hangs broken at his gnashing teeth. His wounded comrades of the jungle lie all about him in postures of pathetic suffering; and all this is done with such marvelous refinement of detail, especially in depicting the hairy manes, that one is reminded of similar work by Albrecht Dürer. Indeed the whole suggests the art of the Japanese painters of a century or two ago.

In the left corner of the front wall lay the dismounted wheels and other parts of a number of royal chariots. They were adorned with sumptuous designs in gold and incrustation of semi-precious stones like the back of the royal chair, and were fully equal to it in art and craftsmanship. The wheels bore evi-

dent traces of having been driven over rough Theban streets three thousand two hundred and fifty years ago. They were therefore not show pieces especially prepared for the king's tomb, but were vehicles intended for actual use. And nevertheless adorned like this! Not vulgar and ostentatious magnificence, but the tempered richness of refined art, formed the daily environment of these great emperors of the East in the fourteenth century before Christ along the Nile. The splendor of Nineveh and Babylon now begins to seem but a rough foil, setting off the refined culture of a higher civilization at Egyptian Thebes which could boast such craftsmen as this royal furniture was revealing for the first time—men quite worthy to stand beside Lorenzo Ghiberti and Benvenuto Cellini. As I stood in that rock-hewn chamber, I felt the culture values of the ancient world shifting so rapidly that it made one fairly dizzy.

GLIMPSE INTO THE ANNEX CHAMBER

I wandered up and down before the couches, aimlessly fingering note-book and pencil. Of what use were notes made in such a state of mind, with a whirling myriad of thoughts and details crowding for record all at once? There between two of the couches were four alabaster vases carved with open-work flowers growing on each side and forming the handles. No one had ever seen such vases before. Yonder was a casket of jewelry, and under one of the couches lay a magnificent courtier's baton with a superb handle of gleaming gold, the designs being done in filigree and lovely chevrons made up of tiny spheres of gold, laid scores of them to the inch, on the background of sheet gold. Just behind it was a door in the back wall of the chamber, opposite the



The secret of the sepulchral chamber is revealed, showing a large portion of the shrine with details of its wonderful decoration. This large structure is most elaborately carved and gilded, and inlaid with blue faience. A portion of the wall is left showing the seals deciphered by Professor Breasted. At each side still stand the august statues of the king.

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chariots and accessible only by crawling under the left-hand couch. Carter handed me a portable electric bulb and I crawled under the tall couch to peep through the door. It had been masoned up, but this masonry had been broken through at the bottom. Through this breach, as I thrust in the bulb, I could see a second room, the "annex chamber," so filled with royal furniture that it was impossible to enter the place without injury to its contents.

LIFE-SIZED STATUES OF THE KING

At the opposite end of the antechamber (the right end as one entered) there were further indications of additional chambers of the tomb. There, facing each other on either side of a sealed and still unopened doorway in the end wall of the chamber, stood two life-sized statues of the king like silent sentries guarding the sealed inner chamber at whose door they stood. The statues were of oiled wood, blackened with age, which, in spite of their sumptuous gilding, had invested the royal figures with something of the "somber livery of the burnished sun" under which the king had lived. The figures stood on two reed mats, which were still in position under them.

EVIDENCES OF ROBBERY

A second glance had quickly dispelled the first impression that the royal tomb equipment was undisturbed. Evidences of disturbance and robbery were unmistakable. Sumptuous open-work designs in heavy sheet gold which filled the spaces between the legs of the finer chairs had been wrenched out and carried away. The chariots had suffered in the same way, and when the robbers finished with them they threw the parts down in confusion. They left the inner or annex chamber in

great disorder. Of two shrines under the right-hand couch, one had been broken open and when the golden serpent-goddess within was found not to be of massive gold, it was left with the door open; while its companion shrine, of identical design and of the same size, was left with the clay seal still unbroken protecting its tiny double doors. As the robbers left, they found in their way a common couch for ordinary household use. They tossed it hastily aside as they escaped from the tomb, where they were perhaps interrupted at their work, and it still lies high on the top of the Hathor couch, with one of the cow's horns sticking through the plaited thongs tightly stretched across the couch frame. Of course, the marauders must have taken with them many golden vessels and other objects made entirely of gold.

Besides being a Sherlock Holmes task of unusual interest, it was at that juncture a matter of importance to determine who these early tomb-robbers were, or at least to gain some rough approximation of the date when they forced their entrance. Carter had found the two outside doorways, at the two ends of the descending gallery, still displaying clear evidences of having been broken through and then sealed up again. The forced holes had not been large. They were made in the rubble masonry with which the doorways were closed. The roughly plastered face of this closing masonry, still bearing the precious seal impressions, had of course been carefully preserved by Carter. It did not seem to me possible that the post-Empire storm of destruction which, as we have seen, swept over this royal cemetery could have included this tomb among its victims and still have left the contents of the place so largely intact. Having ventured to

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The King's Palace Armchair. Overlaid with sheet gold and richly adorned with polychrome glass, faience and stone inlay. The back panel, the finest tableau ever discovered in Egypt, comprises a scene depicting the King and Queen in the Palace. The picture is of inlaid polychrome glass, faience, and stones of the finish workmanship. Above the King and Queen is the symbol of Aton worship, the sun's disc radiating life (see cover picture).

doubt the current report that this tomb, like all the other royal tombs in the valley, had been looted by post-Empire robbers, I raised the question in conversation with Carter. His reply was an urgent request to come over the next day and study the door sealings carefully, for he said that his many duties and responsibilities had not given him any opportunity to examine them with any care.

DECIPHERMENT OF THE SEALS

The rough masses and lumps of plaster bearing the seals were stored in

a neighboring tomb which Carter was using as a workshop and laboratory. The next day found us busily poring over these fragments. Unfortunately, the ancient officials who had made the seal impressions had neglected to use enough dust on the seal. The plaster had consequently stuck to the seal and when it was pulled away the plaster under it came away with it, leaving the impression almost or totally illegible. However, the same seal was used many times and by putting together all the impressions of each one it was possible to read four different seals on the two doors. Three of them contained the name of Tutankhamon, and the fourth was that of the cemetery administration and not necessarily post-Empire. The resealing after the robbery was not marked by the name of any post-Empire king. These facts were in themselves evidence that we were dealing with the *tomb* of Tutankhamon, and not with a cache merely containing his mortuary furniture. They likewise made it highly probable that there had been no post-Empire robbery.

WHY THIS TOMB ESCAPED

In a cemetery where the post-Empire catastrophe had been so complete, was it conceivable that any royal tomb should escape destruction? What could have saved this royal burial from the greedy hands of the post-Empire robbers? In considering this question it is important to recall that the tomb of Ramses VI is almost directly over that of Tutankhamon. The many tourists who have for years visited the beautiful tomb of the former king have little dreamed that below their feet lay the magnificent burial of Tutankhamon. When Ramses VI's workmen were excavating his tomb, the Egyptian Empire had just fallen (about 1150

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B. C.). The robberies which were to wreck the burials of the great pharaohs were just beginning. Immediately below these workmen, the tomb of Tut-enkhamon was over two hundred years old. As they proceeded with the excavation of Ramses VI's tomb, they carried out their baskets of limestone chips and other rubbish and threw them down the slope right over the mouth of Tutenkhamon's tomb. It is not likely that they knew it was there, for they built directly across the entrance of Tutenkhamon's tomb a line of stone huts, in which they slept at night. Covered still deeper by the workmen's huts, the tomb of Tutenkhamon was never discovered by the post-Empire tomb robbers, and it thus became the only royal tomb which escaped their depredations. This is clear enough to me now as I write, but it was not by any means demonstrated at the end of our first day's examination of the door seals from the two upper doors. There was still the inner, unopened doorway, guarded by the king's statues! So Carter urged me to come over for a third visit the next day, especially to examine this unopened doorway, which likewise bore royal seals.

As I rode across the Theban plain the next morning, my mind was absorbed with the problem on which we were engaged. If Tutenkhamon's tomb had really escaped the post-Empire robbers, as seemed highly probable, who could have robbed it under the power and wealth and efficiency of the great pharaohs of the Empire—rulers quite capable of protecting the tombs of their ancestors? There was only one bit of evidence which might throw light on this question. If you enter the tomb of Thutmose IV at the present day, you will find on the wall, written in ink by



A small golden shrine—a box with double doors fastened by shooting bolts of ebony. Embossed in delicate low relief is a series of little scenes, depicting a number of incidents in the life of the King and Queen. One scene in particular depicts the King sitting upon a stone shooting wild duck with bow and arrow, the Queen squatting in front of him holding an arrow while with her left hand she points out a fat duck.

an excellent scribal penman, a neat memorandum to the effect that the royal burial in this tomb was restored by order of King Harmhab. Now Harmhab was the almost immediate successor of Tutenkhamon. That means that a royal burial had suffered robbery soon after the death of Tutenkhamon. His tomb may likewise have been entered by the same robbers. The thought of this bit of evidence made my ride across the beautiful Theban plain that morning quite different from any ride I had ever taken

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there before. Behind the majestic, sun-bathed cliffs of the western plateau rising before me slept still undisturbed in imperial magnificence one of the great sovereigns of the ancient East, just as he had been laid away three thousand two hundred and fifty years ago. Behind the still unopened sealed doorway must be the chamber where he lay, and there we should gain an even more splendid vision of ancient life from the marvelous works of art with which the lords of the Egyptian Empire had furnished the burial of their imperial sovereign in the fourteenth century before Christ. Would post-Empire seals on the inner doorway dispel this pipe-dream?

I found Carter with a sheaf of telegrams and letters from all sorts of people who were trying to gain a glimpse of the wonderful tomb. When he had disposed of these, we rode up through the mouth of the wild and impressive valley, just outside of which Carter has for many years had his house. Under the burning Egyptian sun the valley was glowing with tremulous light which touched the rocks with splendor—a fitting place for the sepulchers of Egypt's greatest dead, the "sons of the sun," as the pharaohs called themselves. Over our heads rose a mountain of sunlit limestone above the chamber to which we descended. The silence of forgotten ages seemed to brood over the place as the echoes of our footfalls faded and we stood quietly in the great king's tomb.

BEFORE THE SEALED DOOR

Before us was the still unopened door. The floor before it was encumbered with small objects, which it was unwise to move before the preliminary records of the conditions in the tomb were made. To our regret

also, we were obliged to stand on the ancient reed matting on which the king's statues had so long ago been placed. Otherwise we could not bring our eyes near enough to the seal-impressed mortar. Then began the detailed examination of one broken, imperfect and mostly illegible seal impression after another. As the work absorbed us, there seemed to be voices haunting the silence. Certainly there were quite audible noises. From strange rustling sounds they increased now and then to a sharp snapping report. These were the evidences of melancholy changes which were already taking place around us. For some three thousand two hundred and fifty years before Carter first entered it, the air in this chamber had been unchanged. In all likelihood the temperature too had changed but slightly if at all in all that time. Now the incoming draughts were changing the temperature and altering the air. Chemical changes were going on, and the wood in the furniture was adjusting itself to new strains, with resulting snapping and fracturing which we could plainly hear. It meant that the life of these beautiful things around us was limited. A few generations more and the objects not of pottery, stone or metal will be gone.

At either shoulder, as I worked, looked down upon me the benign face of a ruler who had dominated the ancient world in the days when the Hebrews were captives in Egypt and long before Moses their leader and liberator was born. It was a noble portrait gazing down upon me in quiet serenity, as I puzzled over the seals impressed there when the king had not been long dead. Only the soft rays of the electric light suggested the modern world into which these amazing survivals from a past so remote had

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been so unexpectedly projected. Thus in the silence of the tomb, always conscious of the royal face contemplating me at either elbow, I continued the examination of the seals, till I had inspected every impression from the top of the doorway to a point near the bottom, where the small objects and the reed matting interfered with the examination. It was evident that this mysterious unopened inner doorway contained the same seals which I had found on the other two. A new one also, of which there were fifteen impressions, contained the name of Tutankhamon himself. There was no Ramses, no post-Empire seal or resealing, and consequently there had been no post-Empire robbery!

What I had dreamed of, in crossing the Theban plain that morning, was an undoubted reality. As I stood in the silent chamber between the two statues of the pharaoh still imperturbably guarding the sealed doorway before me, it was evident that behind it lay the body of the only pharaoh of the Empire which had escaped the destruction wrought by post-Empire disorder and lawlessness. There he was unquestionably awaiting us, lying in undisturbed magnificence. For the hole at the bottom of this doorway was evidently much too small to have permitted the removal of anything but quite small objects. The seals at the bottom of the doorway needed further examination in order to determine who did the resealing after the robbery, and a detailed study was not possible until the chamber *before* the doorway had been cleared and the doorway completely freed.

OPENING THE BURIAL CHAMBER

Carter therefore invited me to return from Cairo, whither our Coffin Text

campaign was calling me, as soon as he should have cleared the ante-chamber and made ready to open the burial chamber. On the fourteenth of February the work on the Coffin Texts was interrupted by a telegram from Lord Carnarvon and the next morning I found myself again seated before the mysterious sealed doorway. The ante-chamber had been cleared, and there was nothing to prevent a careful examination of all of the one hundred and fifty seal impressions. Again the evidence was unequivocal—the robbery had been but slight and cursory. It had happened very soon after the burial, for every seal belonged to Tutankhamon's reign. The tomb had escaped the post-Empire devastation. The next day, February 16, 1923, the sealed doorway was forced and we entered the burial chamber. When we opened the doors of the gold and blue glaze catafalque, which had not been swung back for three thousand two hundred and fifty years, and saw the unbroken royal seal on the inner catafalque, the evidence of the seals on the mysterious doorway was amply corroborated. But the story of all that is only now being completed with the uncovering of the sarcophagus, which, as I write, no modern eyes have yet seen. The marvelous tale of the opening of Tutankhamon's tomb, including also the wonders in the innermost chamber beyond the sepulcher—a tale without parallel in the whole range of archaeological research—may then be unfolded in all its revealing interest. We shall then be able to show it as it is—a treasure house of sumptuous works of art from the earliest age of spiritual emancipation in the career of man.

University of Chicago.



Fig. 1. Thebes. Court of offerings of the tomb of Pabasa (about 625 B. C.). Excavated 1918-1919.

THE WORK OF THE METROPOLITAN MUSEUM IN EGYPT 1907-1923

BY LUDLOW S. BULL, PH. D.

Assistant Curator of the Egyptian Department

PART II (1914-1923)

DURING the war the field work of the Museum was inevitably greatly curtailed. Several members of the Expedition entered military service one after another and it became clear that the main purpose must be to hold together and provide employment for the Expedition's body of skilled native workmen. It was decided therefore to suspend temporarily operations at Lisht and to concentrate upon the concession at Thebes.

SEASON OF 1914-1915

The Expedition staff was increased in the summer of 1914 by the welcome addition to its numbers of Mr. Henry H. Burton, an English archaeologist who had formerly conducted excavations for the late Theodore M. Davis, and during the following winter having been rejected for military service, he was engaged in securing a large number of photographic negatives illustrative of the constructive and decorative features of Theban tombs and temples. He later succeeded in joining the army and was obliged to relinquish this work temporarily. The work of recording the tombs at Thebes was also continued that season by Mr. N. de Garis Davies, assisted by Mr. H. R. Hopgood. The presence of the skilled nucleus of native workmen at Thebes enabled Mr. Davies to clear the tomb of Surer, an official under Amenhotep III (about 1380 B. C.) and to clear the underground passages of the somewhat earlier tomb of Puyemrê. The clear-

ance and planning of the tombs of Userhêt and Thutemheb were also accomplished. Additional clearing in the tomb of Nakhti¹ resulted in the discovery of a charming painted statuette of the owner which most unfortunately was later lost in the Irish Sea on its way to America when the S. S. *Arabic* was torpedoed. In addition the work of copying went on in seven tombs.

Mr. Evelyn White at the same time was able to clear three other tombs and then took his men to the palace of Amenhotep III² where he uncovered a large and well built suite of apartments apparently designed for a single person of great importance, possibly Queen Tiy or the young prince Amenhotep, later known as Akhnaton.

SEASON OF 1915-1916. EXCAVATIONS IN THE ASASIF AT THEBES

In 1915-16 Mr. Lansing excavated in the Asasif at Thebes beginning work between the lower ends of the two great causeways which run down from the Deir el-Bahri Temples (Fig. 11). Here Ptolemaic brick vaulted tombs were first found. Underneath these a foundation deposit of Rameses IV was uncovered but the temple to which it belonged could scarcely have been more than begun, so few were the remains. Even fewer traces were found of what should have been the southern half of the valley temple of Queen Hatshepsut. The Queen's foundation deposit was found and Lord Carnarvon and How-

¹ Illustrated in Part I of this article in the December 1923 number of this magazine, Frontispiece.

² Illustrated in Part I of this article, Fig. 5.

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ard Carter, whose neighboring concession joined the Metropolitan Museum's on the median line of the Hatshepsut causeway, had already found the north wall of the valley temple, but the southern part must never have been built, although the foundation deposit testifies to its having been laid out.

A large Middle Kingdom tomb court was found buried far below the filling put in by Hatshepsut's architects in grading for her causeway. All the XII Dynasty burial pits on this court had been plundered, but there were a number of intrusive XVII and early XVIII Dynasty burials in the tomb chambers about and within the court which were covered so early and so deeply by Hatshepsut's grading operations that they remained intact. Most of them, however, belonged to people in poor circumstances and their equipment with few exceptions was correspondingly small. There were no shawabti figures or canopic jars. The equipment was usually confined to articles of toilet, adornment, or daily use. Two burials had pieces of pumice stone among their equipment.

Scarabs were common and where the position could be established were invariably fastened to the third finger of the left hand. A harp in almost perfect condition apart from the strings lay beside its owner, a lady.

The most valuable of the season's finds came from three early XVIII Dynasty burials in a pit excavated in the XII Dynasty tomb court. One burial chamber from this pit contained a massive bronze mirror, some fine and unusual alabaster toilet vases, a beautiful circular toilet dish of ivory with swivel lid and a fine red jasper scarab with its reverse carved to represent a feeding gazelle, an extremely good example of the Egyptian lapidary's art.

From another burial chamber in the same pit came the finest coffin of the season, an anthropoid with "Rishi" or feather decoration. With it were a toilet vase whose top opens upon a bronze hinge like those in use today instead of turning in the horizontal plane on a pivot, a delicate bronze pitcher and other bronze vessels unusual for this period. A typical pre- or early dynastic porphyry bowl occurred in this tomb and it is probably one of the early period re-used here. A very fine bronze sword, still retaining its flexibility, was a part of the equipment. The body bore no ornament save a very unusual heart scarab of dark green stone with a human face and two gold bands across the back.

A third burial from this pit contained a finely made and curious mask which shows a close connection with the "Rishi" coffin decoration. Beside the body lay a sword which appears to be unique in that it is two-handed. The lower part of the hilt next the blade is of the same piece of bronze as the latter while the upper part of the hilt is a rod of wood fitted into the hollow bronze handle and covered with heavy sheet gold, a knob decorated with a rosette of cloisonné inlay forming a pommel. With this burial there was also an ivory inlaid game box of XVIII Dynasty type. In a drawer in the box were twelve playing pieces and a pair of knuckle bones which served as dice. Another object of interest was a lyre.

During that season Mr. Davies completed the clearing of the tomb of Puyemrê of the XVIII Dynasty and its courtyard and restored to their places many fragments of the reliefs, the stelae and the painted ceiling of the tomb. In the rubbish of the tomb were found two interesting preliminary sketches to guide the artists in execut-



Fig. 2. Thebes. Tomb of Mehenkwetâ (about 2000 B. C.). A corner of the chamber where the famous find of models was made in 1920.

ing the wall decorations. One of them was a sketch on a small potsherd of two tableaux from the funeral ritual, the name of Puyemrê being added in the proper place. The hoes which rescued this sketch from the rubbish shortly afterwards unearthed pieces of the very sculptured scenes which were executed from it and which correspond to it exactly. The other sketch on a piece of limestone shows a very common scene, the owner of the tomb and his wife seated before a table loaded with offerings.

SEASON OF 1916-1917. PALACE OF AMENHOTEP III AT THEBES

In 1916-17 Mr. Lansing continued work at the palace of Amenhotep III at

Thebes. He identified the great festival hall erected to celebrate the king's second jubilee in the thirty-fourth year of his reign. This included a huge forecourt, the festival hall proper, a chapel of the Theban Triad, Amon, Mût and Khonsu, and many store-rooms, etc. In a villa near the festival hall was found a tank hollowed from a single sandstone block with limestone steps descending to it on the four sides and in a house nearby was an interesting bathing slab with a spout for carrying the water off into a drain.

During this season Mr. Davies continued superintending the replacing of recovered fragments of decoration in the tomb of Puyemrê, in reclearing and copying the tomb of Kenamon and in making a collection of colored hiero-

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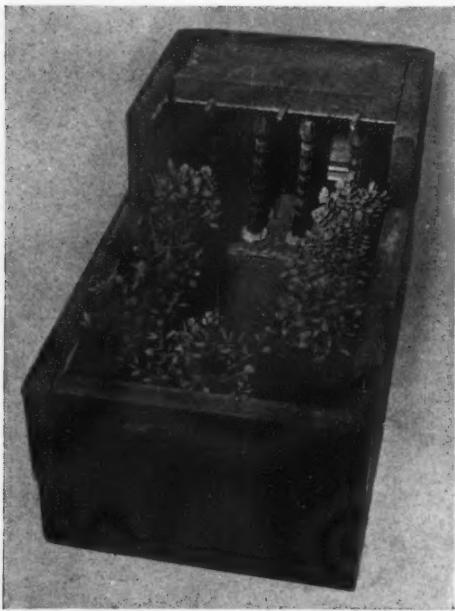


Fig. 3. Tomb of Mehenkwtet. One of the two gardens.

glyphs copied from the particularly fine ones in the last named tomb.

In October 1916 Mr. Lansing took up again the work at Lisht which had been suspended since the summer of 1914 and continued it throughout that winter and the following season of 1917-18. At the beginning he set his men to testing a gully which he intended to make his dumping-ground. That such precautions must inevitably be taken was demonstrated in the first hour's work by the finding of a brick mastaba tomb in one of whose shafts was an intact burial. It proved, however, not to be of unusual interest or value. Mr. Lansing cleared the area immediately south of the pyramid temple and made the interesting discovery that one of the small pyramids in the enclosure had been increased in size and height by applying a new casing to it after its completion.

Perhaps the most interesting find of the two seasons was a deposit just outside the southern enclosure wall of the great pyramid. Two shafts were uncovered one of which had been plundered, while the other was intact. The latter was filled with red sand and at a depth of between three and four feet there was a layer of mud brick beneath which was found a strong, well built sledge of cedar. It is probably the very sledge which bore the statue of Sesostris I to the pyramid in his funeral procession four thousand years ago.

SEASON OF 1918-1919. THE TOMB OF PABASA

In 1918-19 Mr. Lansing worked in the Asasif at Thebes. His principal operation of the season was the clearing of the large and important tomb of Pabasa, an official of the XXVI Dynasty who lived about 625 B. C. This tomb lies partly in the line of Queen Hatshepsut's causeway from her Deir el-Bahri temple and partly across that of the earlier Mentuhotep temple. In Fig. 11 it is just to the left of the ruined mud-brick pylon which stands out darkly near the upper center of the picture. The tomb is typical of those of the Saite period and quite different from earlier Theban tombs. It has an enclosure wall of sun-dried brick entered through a pylon on the east side. The wall surrounds an area below which, excavated in the rock, is the tomb proper. The latter is at such a depth that a long ramp leading to the lower level was necessary if it was to be easily accessible. This was impossible within the somewhat constricted limits of the enclosure itself and a second pylon was therefore built at a considerable distance to the north outside the wall. Thence a regular slope led down between retaining walls

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to a doorway at about the level of the bed rock. This gave on a stairway cut in the rock and open to the sky which led to the actual tomb. The surface constructions have suffered very much. Both pylons have fallen and none of the enclosure walls are preserved to their original height. The brick-work was plastered and painted with a drab wash and the eastern gate at least was provided with stone door jambs. The rock-cut portions below are in a better state of preservation, though the poor quality of limestone has caused some of the pillars to fall and plunderers have cut out many pieces of relief from the hypostyle hall. The plan of the lower level is fairly typical. The staircase continues the descent begun at the ramp leading from the north pylon and at its lower end gives access to an anteroom and thence to the court of offerings (Fig. 1), the most characteristic feature of the tomb. The pavement of this court is forty-five feet or more below the surface of the ground above, yet it lies open to the sky through the great cutting made in the rock and rubbish above it. There is a row of pillars on either side separating from the court two narrow covered aisles in the solid rock. Above the cornice of the court the precipitous sides of the great well were supported by brick retaining walls built at the surface level of the solid rock to support and hold back the earth, sand and débris which deeply cover the floor of most parts of the Asasif. The collapse of these retaining walls filled the court of offerings with rubbish and thus largely protected it from the ravages of plunderers.

The reliefs in the antechamber and court illustrate very well the archaizing tendency of the Saite period. They have little of the vitality of the Empire

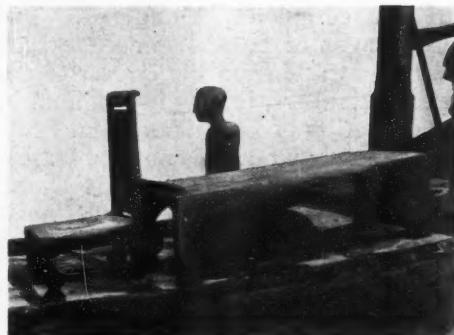


Fig. 4. Tomb of Mehenkwtet. In the cabin of the traveling boat. The steward and the owner's trunks under the bunk. (Cairo.)

compositions and remind one more of the less flexible styles of the Old and Middle Kingdom tomb relief which the Saite artists frequently imitated and even copied in detail. The smoothness and finish of the work are admirable. The inscriptions give Pabasa an unusually lengthy array of titles and there is no doubt that he was the most important man in Thebes in his day and one of the great local rulers, secure in the confidence of the court which at this period was at Sais in the Delta.

The limestone in which the tomb was excavated is of poor quality and in a number of places the sculptor had had blocks of a better stone let into the walls on which to cut the finer parts of his relief. On one of the pillars of the court of offerings is a very conventional representation of a swarm of bees with their honeycomb. This appears to be a unique instance of this subject in Egyptian art.

To the south of the court lies the hypostyle hall cut into the solid rock. It is in very bad condition and moreover the decoration was very hastily done, probably after Pabasa's death, and consists mainly of funerary inscriptions. The burial chambers and pits opening from the hypostyle hall had

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all been completely plundered. The sarcophagus of Pabasa himself, which doubtless came from the largest of the burial chambers, is now in England in the collection of Lord Hamilton.

This tomb, while it is not the largest Saite monument at Thebes, is by all odds the best preserved and must remain one of the most important monuments of the period.

DISCOVERY OF MUMMY OF PRINCE AMENEMHET

In February of this season when the work on the tomb of Pabasa (Fig. 1) was well under way, Mr. Lansing investigated a small bay in the cliffs to the south of Deir el-Bahri where during the previous summer the necropolis guards had found the local natives engaged in illicit excavation. Over sixteen feet of limestone rubbish from the cliffs had to be removed to reach bed rock, where a small pit was discovered which had probably contained a burial, and in it were found the interesting remains of a supply of funerary meats. The latter consisted of mummified joints and cuts of meat and dressed birds, all carefully wrapped in linen bandages. For many of these objects, and probably originally for all, wooden cases had been provided which resembled their contents in shape. No other traces of a burial were found. Further clearing in the bay brought to light a fine glazed steatite shawabti figure nearly a foot in height and appearing to belong to the early XVIII Dynasty. Excavation at this site continued for a week without anything being found, but finally a child's coffin of XXII Dynasty type was discovered in what seemed a rough and ready cache. Within it was the mummy of a baby, much smaller than the coffin and on the breast of the child was a fine

polychrome pectoral of thin wood with the background cut out, a representation of Amenhotep I with his cartouches. The pectoral is a typical example of early XVIII Dynasty art in style and as it bears the name of a king of that dynasty we can fairly conclude that the child lived under Amenhotep I. The original name on the XXII Dynasty coffin had been erased and the name Amenemhêt, with royal titles, substituted. It is not unlikely then that this was a child of the king who died in infancy, whose tomb was plundered and whose funerary jewelry and equipment were stolen. The examination of the mummy showed that both arms had been torn from their sockets and the head smashed by searchers for jewels. We can suppose that the dismembered body was found amid the limestone rubbish by XXII Dynasty necropolis inspectors who rewrapped it, attached the pectoral, which the robbers had left as being without intrinsic value, and placed the mummy in a misfit coffin which they provided.

During this season the Expedition staff was increased by the addition of Mr. Walter Hauser, a graduate of and former instructor at the Massachusetts Institute of Technology, who undertook a part of the necessary surveying and planning in association with Mr. Hall.

After the close of the season of 1917 Mr. and Mrs. N. de Garis Davies, who had been copying in the Theban tombs, were unable because of war conditions to return to Egypt until the autumn of 1919 and during a part of the intervening period Mr. Davies was driving an ambulance in the Balkan theatre of war, but the amount of material previously gathered fully occupied their available time in England and con-

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siderable progress was made in preparing for the publication of the Theban tombs of Puyemrê, Userhêt, Kenamon and Apy. The sumptuous volume on "The Tomb of Nakht" by Mr. Davies, the first publication under the Tytus Memorial Fund, was issued in 1917, with color plates by Messrs. Davies, F. S. Unwin and Launcelot Crane and by Mrs. Davies.

SURVEY OF MONASTERIES OF THE WADY 'N NATRÛN

It will be remembered that during the winters of 1910 and 1911 Mr. Palmer-Jones, at that time the architect of the Expedition, had carried out an architectural survey of the surviving monasteries of the Wady 'n Natrûn. To make this valuable record intelligible to the student it seemed advisable to accompany it with an historical study presenting all that could be learned concerning the various monuments. Existing studies of these monasteries however are either purely superficial and often misleading or are too limited in scope. It was therefore decided to make a thorough examination of all original sources and to compile a history which should make available all that could be learned regarding the foundation of the monasteries and their subsequent history. This monumental task had been undertaken by Mr. Evelyn White. It involved research in many Coptic and Syriac manuscripts and other ancient sources and the facts unearthed had to be digested and properly related to each other. Mr. White traced the history of monastic life in the Wady 'n Natrûn back to the settlement there of Makarios the Egyptian in 330 A. D. Coming down to later times he found that the Arab conquest in the VII century was a temporary blessing to the

monasteries in that it freed the Copts from the incubus of Byzantine tyranny. But the religious houses were later sacked and burned and rebuilt and it was in the IX century that most of their buildings assumed very nearly the form which they still bear. In the XIII century the eclipse of the monasteries decisively began and soon after they are almost totally obscured from our view. The cause of this ruin is almost certainly to be found in the stringent economic conditions which in Egypt, as in Europe, followed the ravages of the Black Death in 1348-49.

But even the assembling and presentation of the historical material did not complete the task of investigating the monasteries. It was still necessary to co-relate by minute archaeological examination the various parts of their structures with the different periods of their history. It was this side of the work that Mr. White, now discharged from military service, took up the latter part of the following season.

SEASON OF 1919-1920

In the late autumn of 1919 Mr. Winlock, having received his discharge from the army as a major of artillery, went out to Egypt to take charge of the work at Thebes. It was planned to thoroughly explore the cliffs where Mr. Lansing the year before had found the little prince Amenemhêt and also where the cache of royal mummies had been found forty years earlier. Every nook and cranny of the cliffs at these points was ransacked with no result in the shape of antiquities. The workmen were then removed to the palace of Amenhotep III¹ where they cleared most of what still remained unexcavated. Meanwhile Mr. Hall and Mr. Hauser were working on the maps and

¹See Part I of this article, Fig. 5.



Fig. 5. Tomb of Mehenkwetra. A traveling boat (Cairo Museum).

plans of the whole area excavated at the palace by the Expedition between 1910 and 1920, a space more than half a mile long and a quarter of a mile wide covered with a veritable labyrinth of walls. But necessary and arduous as all this work was it had produced almost no objects which might be added to the Museum's collections. Some new site on the concession had to be chosen and the choice fell upon a very large XI Dynasty tomb in the cliff near the spot where the clearing operations had been carried out earlier in the season. The broad ramp leading up to the tomb had been partly cleared by other excavators twenty years before and the passages and chambers were said to have been completely explored, but no plan had been published and it was decided that the whole tomb should be recleared and planned.

DISCOVERY OF THE TOMB OF MEHENKWETRÊ

What was taken up purely as an act of archaeological conscientiousness resulted in the greatest find of its kind ever made in Egypt. When the clearing of the chambers and passages was nearing an end and plans had been made to move to another site as soon as it should be possible to begin planning the tomb, Mr. Burton came down one evening at sunset from the mountain top where he had been photographing to dismiss the workmen for the night. One of the men clearing the main corridor had noticed that the limestone rubbish trickled away from his hoe into a crack where the wall and floor joined. The head-man of the gang had just decided that there must be a large hollow behind the crack when Mr. Burton arrived and struck a match to illumin-

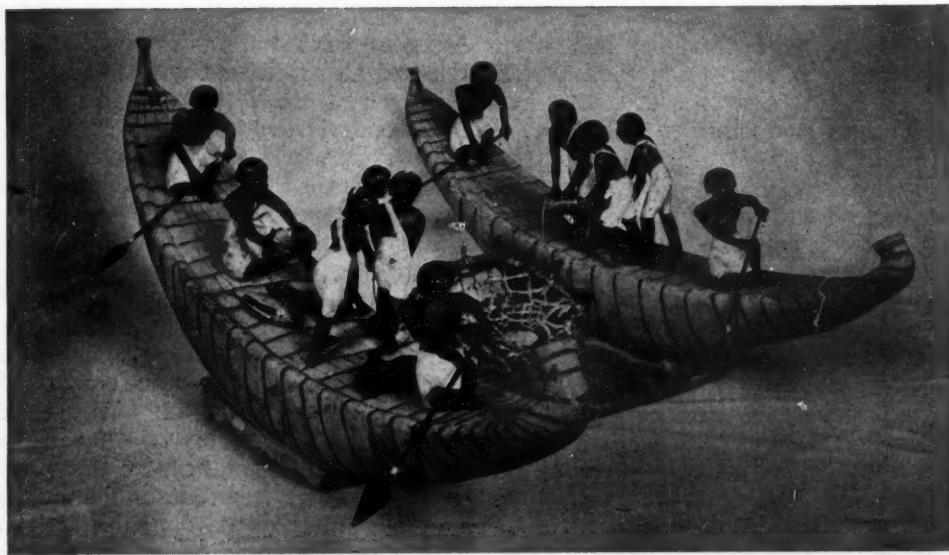


Fig. 6. Tomb of Mehenkwtetra. A seine drawn between two reed-boats (Cairo).

ate the darkness of the fissure. A scribbled note from him sent down to the Expedition house quickly brought the other members of the staff who had just come in from their day's work elsewhere. In response to Mr. Burton's request they brought electric torches and by their aid the astonished excavators were able to look into a chamber in the rock crammed with scores of brightly painted little figures of men and animals and models of boats (Fig. 2). Nothing further could be done at that hour and the crack was therefore carefully sealed for the night.

The next three days and nights were occupied with the arduous and delicate task of removing all the objects from the chamber and repairing them. First of all Mr. Burton photographed the opening into the concealed chamber and as the work progressed he made the indispensable record of the condition of the space and its contents at various stages in the removal of the objects.

Mr. Burton's photographs were made by sunlight thrown from a mirror ninety or a hundred feet along a passage into the heart of the rock and caught by a silver paper reflector. Yet they were highly successful. The rock was in a most precarious condition and it was feared that fresh air entering a chamber that had been sealed almost hermetically for four thousand years would bring about a fall of rock on the delicate wooden objects and the work was therefore pushed as rapidly as possible.

When the first photographs of the crack had been developed—for it must be certain that the photographic record has actually been obtained—digging began in the floor of the corridor in front of the crack and a pit two or three feet deep was found which when filled with limestone chip was effectually hidden. From this pit the chamber had been excavated and when the models had been placed in position the

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entrance, whose top was no higher than the floor of the corridor, had been closed with a mud-brick wall which was taken down by the excavators to effect an entrance into the chamber.

Fragments of stone falling from the badly fissured ceiling of the chamber had broken and scattered some of the little figures, but the great care with which the models were removed, together with the accurate planning of the position of every object, enabled all scattered parts to be assembled and the figures to be replaced in their original positions. In the process of restoration some interesting discoveries were made. On many of the models there were fly-specks, the gnawings and droppings of mice, and cobwebs with dead spiders still in them, but there were no traces whatever of spiders, flies or mice on the floor or walls of the chambers. Taken altogether these facts could be explained only by supposing that the owner of the tomb, whose name turned out to be Mehenkwetře, had had his funerary models made during his lifetime and had stored them in an unused room in his house where mice, spiders and flies had free access to them and where the children of the household might occasionally have penetrated to cause certain breakages otherwise unexplainable. Another human touch was the finding of four thousand year old finger marks on all the objects. No finger had directly touched them since they were placed in the tomb, for the members of the Expedition who handled them invariably had soft handkerchiefs on their hands.

The models were carried down to the Expedition house in large wooden trays and then began two months of intensive work upon them, repairs, photography, measuring and drawing. Half of them

were then packed and sent to the Cairo Museum after Mr. Winlock had reached an agreement with M. Lacau, Director of the Egyptian Antiquities Service, and the other half were sent to New York where they are now on exhibition in the Sixth Egyptian Room of the Metropolitan Museum.

A striking feature of these models, dating from just before 2000 B. C., is that they represent the activities of daily life and are not products of the purely religious or mystical habit of thought which seems to have controlled the selection of the tomb furniture of only a generation or two later, as exemplified, for instance, by the tomb of Senebtisi at Lisht described in the previous instalment of this article. Only three of Mehenkwetře's twenty-four models have any possible connection with the tomb or the funeral. These are the two, fine, half-life-size figures of girls carrying baskets of food-offerings (Fig. 7) and a smaller group comprising a priest and offering bearers.

The most imposing of the models shows the owner seated with attendants in the porch of his house while a herd of his cattle is driven in review before him. This is in the Cairo Museum. In the Metropolitan Museum are two groups showing the fattening and slaughtering of cattle and two showing the storing of grain and the baking of bread and brewing of beer. A carpenter's shop and a group of women spinning and weaving are in Cairo. There are two models of the porch of a house with a garden before it (Fig. 3), one of which is in New York. At the back of the portico are indicated two doors and a window of the imaginary house. The garden is surrounded by a high wall painted to imitate mud-brick and in the center of the enclosure is a pool lined with bronze so that it will hold

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real water. Each leaf of the wooden trees is carved separately and pegged in place and the fruit, growing directly from the larger branches, seems to suggest the sycamore fig.

Half the models represent the various kinds of boats which would have been the property of a great Egyptian noble of four thousand years ago. There were four traveling boats, whose originals would have been thirty or forty feet long, with crews of fifteen to twenty men. Each boat had a mast and large square sail and a rest into which the mast could be lowered when a long journey down the Nile was undertaken against the prevailing north wind. In the latter case, of course, the boats would be propelled by the spoon-bladed oars with which they were provided. Figure 5 shows one of these traveling boats (now in the Cairo Museum) setting sail up the Nile before the north wind. The helmsman and bowsman are seen at their respective posts and the captain with his staff stands amidships. Some of the crew grouped about the mast have just hoisted the sail; others are making fast the backstays. The rest for the mast lies on the deck forward.

On each boat Mehenkwetrê sits in a chair at his ease smelling a lotus bud, with his son beside him and a singer in attendance. On one of the boats which fell to the share of the Metropolitan Museum the singer is accompanied by a blind harper.

The attention to detail in these boats is delightful. In the cabin of one of those now in the Cairo Museum (Fig. 4) we find a valet sitting beside his master's bed and underneath the latter are two little round-topped traveling trunks very like those of a hundred years ago. To avoid the annoyance of having meals cooked almost in his



Fig. 7. Two Offering Bearers from Tomb of Mehenkwetrê. One is in the Metropolitan Museum, the other in Cairo.

presence, Mehenkwetrê when traveling had a special kitchen boat which accompanied his own vessel. On this boat joints of meat and jars of beer and wine were stored and bread was baked.

There were also small light pleasure-yachts which were propelled by sail or paddles, not by oars, and a slender, shallow skiff for shooting birds and spearing fish and finally a pair of reed canoes (Fig. 6) driven by black, spear-shaped paddles whose crews are in the act of drawing a seine full of fish. The last are in the Cairo Museum.



Fig. 8. Thebes. The sides (exterior) of the sarcophagus of Princess Aashait (about 2000 B. C.) found in 1921. (Cairo Museum.)

One of the greatest points of interest in these models is the information they supply regarding Egyptian rigging and sailing. They were originally very complete and accurate and are so well preserved that most of the ancient ropes and knots are intact. During the summer following this season Mr. Winlock conducted some very interesting experiments on the Maine coast by rigging an exact replica of an XI Dynasty Egyptian mast, sail and double-oared steering gear on a New England dory. Every rope of the models was found to have its purpose and even the size of the steering oars and their position were seen to have been carefully thought out.

THE TOMB OF WAH

The supposedly excavated tomb of Mehenkwetř had yielded a veritable treasure but even the marvelous cache of models did not completely exhaust its possibilities, for near the top of the ramp leading up to the tomb the wholly untouched burial of a retainer of Mehenkwetř's named Wah was found. Everything in the single chamber constituting the tomb was exactly as the priests had left it four thousand years ago. Just within the entrance lay a few wisps of burnt straw which had dropped from a torch at the time of the funeral. Carelessly thrown to

one side was a pall of white linen with which the coffin had been covered when it was brought up from the valley and passing under the coffin lay the three linen tapes by which the pall had been tied on. At the foot of the coffin lay the knob of wood which had formerly been attached to the end of the lid as a means of manipulating it and which the undertakers had sawn off, once the lid was finally pegged in place in the tomb. In the coffin above the body were found thirty-eight fine linen sheets carefully folded. Several of them bore Wah's name and a date written in ink on a corner as household linen is marked today. Practically all of Wah's funerary equipment fell to the share of the Metropolitan Museum in the division of the season's finds with the Egyptian Government and may be seen in the Sixth Egyptian Room at the Museum, together with that portion of Mehenkwetř's models which came to New York.

RECORDING THE TOMBS OF APUKI, NEBAMON AND APY

During this season Mr. Davies continued his work of recording the Theban tombs, devoting himself to the tomb of the two artists Apuki and Nebamon, commonly known as the "Tombeau des Graveurs," and to that of a third artist, Apy, in both of which



Fig. 9. Thebes. The sides (exterior) of the sarcophagus of Princess Aashait (about 2000 B. C.) found in 1921. (Cairo Museum.)

work had been done in previous seasons. As might be expected from the fact that the owners were artists the decoration of these two tombs attains an unusual degree of artistic merit, and there is the added interest that these three men lived in one of the most crucial epochs in Egyptian history, Apuki and Nebammon just before and Apy just after the revolutionary movement in religion and art chiefly covered by the reign of Akhnaton the heretic king (1375-1358 B. C.). The two owners of the "Tombeau des Graveurs" were successively the husband of the same woman whose name was Hentnofret. It is interesting to notice in the scenes of domestic life that the husbands are kept apart, the wife appearing now with one now with the other. "If Hentnofret," writes Mr. Davies, "as seems likely, was the moving spirit in this double memorial, she must be commended for her skill in keeping or inducing Nebammon to keep the balance even" between the husbands.

These two tombs are almost the only known painted tombs of artists in the Theban necropolis and both have marked peculiarities and merits.

SEASON OF 1920-1921. PYRAMID OF AMENEMHET I

In the autumn of 1920 excavation at the pyramid of Amenemhét I at

Lisht was again taken up after an interval of six years. Mr. Mace, having received his discharge from the British Army, was in charge of the work, having with him Mr. Hall as architectural draughtsman and Mr. Albert B. Nixon the accountant of the Expedition, both of whom have frequently engaged in many kinds of archaeological work foreign to their specialties.

The north, east and south sides of the pyramid¹ had been cleared in previous years and Mr. Mace now turned his attention to the west side where it was hoped to find the tombs of the king's family. Here as on the other three sides many mud-brick house walls of the XXII Dynasty village had to be uncovered, photographed, planned and removed before the excavators could get down to the XII Dynasty level. Nothing intrinsically valuable was found in any of these houses but they furnished that note of human interest which tombs however rich must inevitably lack and the leavings of even a poor village are a mine of information as to the daily life of its inhabitants. Bronze, wooden and flint implements and tools, loom-weights and other parts of looms, net-sinkers and baskets were among the objects found on this level.

¹ See Figs. 1 and 2 of the previous instalment of this article.

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Coming down to the XII Dynasty level a fine, large mastaba tomb was uncovered within the boundary of the rock-cut terrace originally leveled off for the king's pyramid and for that reason presumably belonging to a royal personage. The name of the owner was not found but the burial shaft held deep water and when it becomes possible to penetrate to the burial chamber his identity may be discovered. Fragments of relief remaining in the offering chamber, however, established the fact that the owner was a man and not Amenemhêt's queen as had been conjectured.

Also within the area of the pyramid platform there were found four large burial chambers which were doubtless the tombs of princesses, but they had been completely plundered, even the great stone sarcophagi having been removed from their recesses in the floors and taken away. The only object found in these tombs was a heavy gold bracelet bar of the regular XII Dynasty royal type.

The most interesting find of the season was the foundation deposit that lay beneath the southwest corner of the pyramid, for pyramid foundation deposits are rare at best. It was the quarrying away in ancient times of the casing blocks of the pyramid that enabled the excavators to come upon the roughly dressed slab of limestone which overlay the hollow in the bed rock cut to receive the deposit. The hollow was filled with clean white sand and under the sand were found an ox skull, six roughly shaped sun-dried bricks and a mass of small and badly broken vases and saucers of pottery. The six bricks came to pieces as they were being lifted from the ground and revealed the fact that each had contained a plaque inscribed with the

name of the king and of the pyramid itself. Two plaques were of copper, two of faience and two presumably had been of limestone but one of these last was missing. It could not have been stolen by the workmen for Mr. Mace did the final clearing with his own hands. Moreover the hole in the brick it had occupied was full of sand so tightly packed that it could only be removed with a knife. When the sand was scraped away the cast of the inscription of the missing plaque was clearly visible on the interior of the brick. The plaque must therefore have been stolen by the XII Dynasty official or workman who originally placed the bricks in the hole.

In addition to clearing along the west face of the pyramid the Expedition excavated a considerable area of the XXII Dynasty town and the XII Dynasty cemetery to the south. Upwards of a hundred XII Dynasty burial shafts were cleared, every one of which had been plundered in antiquity. However, a number of interesting objects were recovered from them, among which were several fine stone statuettes, a dozen ivory magical wands with incised decoration and several animal figures of ivory.

Among the more or less casual finds whose position gave little hint of the period when the objects were abandoned was a piece of an ivory panel from a box, bearing in carnelian inlay the name of King Khety of the IX Dynasty. This was the only pre-XII Dynasty object found, with the exception of a few traces of pre-dynastic pottery and stone vessels which doubtless dated from an early settlement soon abandoned. It is curious that this one object should bear the name of a Heracleopolitan king who was the

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hereditary enemy of the Theban house from which Amenemhêt sprang.

There was also a glazed tile of the mysterious King Khenzer who is usually assigned to the Hyksos Dynasty, but not one name of an undoubtedly Hyksos king has been found at Lisht while XIII Dynasty names are comparatively common. Perhaps this find will help to settle Khenzer's place in history.

RECORDING TOMB OF NEFERHOTEP

Mr. Davies continued his recording of the tombs at Thebes, being assisted during the season of 1920-21 by Mrs. Davies and by Charles Kyrle Wilkinson of London, who became a member of the Expedition staff at the beginning of that season. They devoted their attention to the tomb of Neferhotep, chief scribe and overseer of the cattle of Amon in the reign of Eye, the old priest who, after being a trusted counsellor to Akhnaton and living through the reign of Tutankhamen, finally occupied the throne himself for a short period as last king of the XVIII Dynasty.

This tomb had been occupied as a native dwelling for a generation and was black with the smoke of years, dark, dirty and festooned with cobwebs. Some years before, the occupants had been persuaded to retire outside the entrance and Mr. Davies with considerable difficulty now induced them, for a consideration, to move still further away, at least temporarily, but even so, in Mr. Davies's words, "the family *aura* left in the interior was vigorous enough . . . to render existence insupportable except to indurated senses."

The date of the tomb is half its interest. Only two important Theban tombs of the period are known and

their decorations show that the el-Amarna style in art was not stamped out at the time of the counter-revolution and restoration of the cult of Amon but was brought to Thebes by artists from el-Amarna and, joined to the prevailing tendency at Thebes, eventually produced what we know as the Ramesside style.

XI DYNASTY TOMB TEMPLES

In beginning excavation at Thebes for the season Mr. Winlock returned to the bay in the cliffs in which excavation had been carried on during the two previous seasons. As long before as 1914 he had detected evidences of a platform which had been leveled out at the head of the bay under the cliffs and traces of a sloping embankment leading down to the cultivated land. The presence of many XI Dynasty tombs on both sides of the bay, including that of Mehenkwetré, lent color to the supposition that here had been a royal mortuary temple and tomb similar to the XI Dynasty tomb-temple at Deir el-Bahri (Fig. 11) with courtiers' tombs surrounding it. In the course of the season all the tombs surrounding the bay were explored but more than half were unfinished and all the rest had been thoroughly plundered.

The principal objective, however, was the platform and this was completely cleared. Some years before, the English excavator Robert Mond had dug on the site and had found a plundered tomb of XI Dynasty type. This was very much smaller than the royal tomb at Deir el-Bahri and moreover it was not on the axis of the platform, and these facts suggested that it might be the tomb of a queen and that the king's tomb was still to seek. For six weeks over two hundred men and



FIG. 10. Thebes. Clearing south of XI Dynasty temple (1922).

boys were at work clearing away sand and the masses of rock that had fallen from the cliffs. The level floor of the platform was exposed and the straight face that had been cut along the base of the cliff behind. A trench was cleared which had been cut for the foundation of the temple walls that were never built, and a few small pit tombs were found but no royal tomb came to light other than that excavated by Robert Mond. Our conclusion must be for the present, then, that Mond's tomb must be that of the last king of the XI Dynasty, Mentuhotep IV. Its being off center may be due to a change in the plan of the temple and its comparatively small size must be laid to its hasty completion at the death of the king. The fact that the temple was never built seems to point clearly to this king's having been the last of his line. The new family of the XII Dynasty would have felt no obligation to complete the monument, particularly since they moved the capital far down

the river to Lish on succeeding to the throne in 2000 B. C.

A number of interesting facts in the later history of the site were revealed. The tomb pits about the edge of the platform were re-used at some time between the Middle Kingdom and the Empire and a little brick hut was built to shelter the guardian of this lonely corner of the necropolis. This man, to relieve the desolation of his surroundings, planted a little garden before his hut, using earth brought up from the cultivated land. More centuries elapsed and again in the XXII Dynasty we find these tombs re-used. In one four women had been buried successively and with each new burial the previous one was carefully and systematically plundered by the undertakers. The last occupant of the tomb was the charioteer of a general, whose bones had remained undisturbed. His whip was buried with him and, curiously enough for an Egyptian, he had a full, bushy beard.

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It may well be that since the first charioteers were bearded Asiatics it remained the custom in Egypt for charioteers to wear beards.

The clearing of the temple platform in the desert valley not having been productive of very interesting results in the shape of important finds, Mr. Winlock turned his attention to the XI Dynasty temple at Deir el-Bahri (Fig. 11, at right) which had indeed been the inspiration of the work first undertaken. The excavators frequently re-examined the earlier temple in planning the different steps in their investigation of the later one and when Messrs. Winlock and Hauser were taking measurements in the former they drifted into a conversation which resulted in some highly interesting and valuable discoveries.

In Fig. 11 can be seen in the center of the XI Dynasty temple, in the right foreground of the picture, the ruined base of the pyramid which was the temple's principal feature. The pyramid was surrounded by a columned ambulatory, and back of this on the side nearest the reader may be seen the remains of the foundations of six shrines, three on either side of the entrance to the oblong peristyle court. From this court in turn descends the sloping tunnel which eventually reaches the tomb chamber five hundred feet within the mountain. The entrance to the tunnel can be seen in the picture. The southern three of these shrines belonged, as their inscriptions showed, to the Princesses Henhenet, Kemset and Kawiet, and Professor Naville, who discovered the temple and excavated it in 1903-1907 for the Egypt Exploration Fund, found the sarcophagi of these ladies in burial pits below the pavement of the peristyle court and behind

their respective shrines.¹ Two of the northern three shrines were known to belong to the Princesses Sadhe and Aashaït and the third belonged to a princess whose name was lost. Now these three northern shrines were further from the axis of the temple than the southern ones and therefore the space behind the northernmost two of them fell outside the wall of the peristyle court which is narrower than the ambulatory in which the shrines stood. However, the first excavators in searching for tombs corresponding to the shrines found six pits, three as mentioned above directly behind the three southern shrines and containing the sarcophagi of the princesses named on the shrines, and the other three also south of the northern wall of the peristyle court so that only one of them was behind any one of the three northern shrines. These last three pits contained no sarcophagi but the coincidence of finding six shrines and six pits led to the belief that the two empty pits which were not near any shrine must nevertheless belong to the two northernmost shrines. This conviction was supported by the belief that the shrines, which bore the name of another king than the builder of the temple, were built after the temple and that the pits would naturally be together under the peristyle court. Winlock and Hauser, however, came to the conclusion that the shrines and pits antedated the temple by a short period and it was determined to dig outside the peristyle court and behind the two northernmost shrines.

This conjecture proved to be entirely correct, for the tomb of Aashaït was found directly behind her shrine and another tomb behind the northernmost

¹ The limestone sarcophagus of Henhenet was received in 1907 by the Metropolitan Museum as a subscriber to the Egypt Exploration Fund and is in the Fifth Egyptian Room.

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shrine proved to be that of a little princess named Maït scarcely more than four or five years old.

SARCOPHAGUS OF PRINCESS AASHAIT

In Aashaït's burial chamber stood her magnificent limestone sarcophagus, one of the finest that has been found in Egypt, and unique in the fact that the exterior is covered with sculptured scenes in relief "en creux" (Figs. 8, 9). The interior also is elaborately decorated with painted scenes and inscriptions. Inside the sarcophagus was a splendid wooden coffin adorned on the interior with representations of food-offerings and long magical texts written in ink in vertical columns. The burial had been plundered pretty completely of precious metals save for a pair of silver bead anklets but other things of archaeological interest remained, such as linen sheets with the royal "laundry mark," a statuette of Aashaït, a shell bracelet and a few beads. By good fortune the jewels of the princess had left impressions in her bandages and from them it was possible to draw a diagram of all she had worn.

TOMB OF MAIT

In the tomb of Maït was a gigantic limestone sarcophagus obviously made to receive the coffin of a grown-up person. The ancient plunderers had begun their work here for they had cut the copper bands which tied the ends and sides of the sarcophagus together and had chipped the edges of the lid. But they had gone no further and Maït's two diminutive coffins were undisturbed within. Small wealth had been lavished on this little princess's burial but five charming necklaces were found upon her, one of great ball beads of hollow gold, one of carnelian, two of

minute beads of silver, carnelian, green feldspar and blue glass and one of flat gold disks so fine that the effect is of a supple tube of gold. This jewelry may now be seen in the Third Egyptian Room at the Metropolitan Museum.

During a part of that season the Director of the Museum, Mr. Edward Robinson, and Mrs. Robinson were in Egypt and spent several weeks at the Expedition house at Thebes.

ANCIENT MANUSCRIPTS FOUND IN THE COPTIC MONASTERIES

Mr. Evelyn White had continued his historical researches in the history of the Coptic monasteries of the Wady 'n-Natrûn with important and interesting results. He had begun to correlate the literary and architectural evidence in the spring of 1920 when he worked alone for six weeks exploring and making a general study of each monastery in turn. In November 1920 he returned, accompanied by Messrs. Burton and Hauser who had charge respectively of the photographic record and of planning and drawing. Armed with a letter from the Patriarch of Alexandria they were received with every civility by the Prior of Deir Abu Makâr where they had chosen to begin work. Aided by mirrors Burton was able to photograph wall paintings and precious woodwork ordinarily half hidden in obscurity, while Hauser made plans and surveys which checked and supplemented those made ten years before by Mr. Palmer-Jones. Next the party went on to Deir es-Suryân where they took up temporary residence while recording the Suryân monastery and Deir Anba Bishoi¹ which is not far away. Finally, a few days were spent at Deir el-Baramûs.

¹ Illustrated in Part I of this article, Figure 8.



FIG. 11. Thebes. View east across the Nile valley from the western cliffs above the XI Dynasty temple of the Mentuhoteps (right) and that of Queen Hatshepsut of the XVIII Dynasty (left). The scene embraces the greater part of the Theban concession of the Metropolitan Museum.

With the possible exception of a single building and a few isolated fragments these monasteries as they exist today date from the ninth century A. D. or later. The explanation is that they were so completely sacked in 817 that little was left fit to be retained in the subsequent restoration.

An important feature of Mr. White's work at the monasteries has been his recovery of ancient manuscripts. In 1920 the monks of Deir Abu Makár showed him a concealed cellar beneath the floor of the ancient book-room, in which a great mass of leaves and fragments of manuscripts, mostly in Coptic

and Arabic, lay in utter confusion. Examination soon showed the importance of these fragments and Mr. White obtained authorization from the authorities of the Coptic church to make a thorough search and in April 1921 he went through the contents of the cellar handful by handful.

In addition to Biblical and liturgical fragments and leaves from texts already known, he found a fragment of the legend of Adam in which it is related that Adam's skull was buried on Golgotha and that Adam rose from the dead at the Crucifixion when his skull was touched by a drop of the blood of

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Christ. There were also part of a gospel or revelation in which Christ informs his disciples of his second coming to reign on earth, a gospel fragment in which the good thief addresses the people in defense of Christ, the first known version of the Apocryphal Acts of the Apostles in the Bohairic dialect of Coptic, and parts of the lives of certain saints hitherto unknown in Coptic. Many leaves were found from documents fragments of which were taken from the monasteries in the first half of the nineteenth century by European scholars and are now in the Vatican and other libraries of Europe, and by combining these new finds with the earlier ones it will be possible to obtain extensive reconstructions of original texts.

SEASON OF 1921-1922

In the autumn of 1921 Mr. Mace continued the excavation at the pyramid of Amenemhet I at Lisht. Mr. Hall made the plans and drawings and was joined by Mr. Hauser for a part of the season. Mr. Nixon divided his time between Lisht and Thebes.

An interesting discovery was made in the secondary burial shaft of a large mastaba tomb. Deep water occurred in the shaft apparently leading to the owner's burial chamber but the secondary shaft, over fifty feet deep, contained three sets of six burial chambers each, radiating off from it like the spokes of a wheel at three different levels. The burials in this shaft were wholly untouched and that was very likely due to the fact that they contained little of intrinsic value for it is quite certain that the ancient tomb robbers knew whether or not it was worth while to violate a tomb. A curious fact was that the lowest of the three sets of burial shafts had never

been used. By dint of hours of painful work in the burial chambers of this shaft and many evenings of patient labor Mr. Mace was able to string in their original arrangement some very fine bead collars, bracelets and anklets which are now on exhibition in the Third Egyptian Room at the Metropolitan Museum. The original threads on which the beads were strung had of course perished but small sections of the ornaments were found where the beads had not been scattered but retained their original positions in relation to each other and by carefully preserving these sections it was possible to restore the ornaments according to their original pattern. But it was a slow process and provided evening occupation for the staff throughout the rest of the season. There were over 3,000 beads in each collar alone.

The clearing of the west side of the pyramid was continued and eleven additional burial pits were excavated on the pyramid platform, four of them royal. But all of them had been thoroughly plundered in ancient times. The name of one of the king's daughters was recovered and an offering table of the "Royal Mother Nefret" was found. The latter was presumably the mother of King Amenemhêt I himself. It would not be surprising if she had no other title since Amenemhêt was the founder of the XII Dynasty and may well have been of non-royal blood.

As in former years a number of re-used blocks of Old Kingdom relief were found, several of them bearing cartouches of King Khufu of the IV Dynasty, which Amenemhêt had ruthlessly quarried from the tombs of a preceding age.

The usual maze of house-walls of the later village had to be recorded and destroyed before the XII Dynasty

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level was reached and, as before, many types of village material were recovered. Among other interesting objects was a child's toy coffin of pottery in which was a somewhat indeterminate animal of unbaked clay with bead eyes, wrapped in linen to imitate a mummy.

MENTUHOTEP TEMPLE AT DEIR-EL-BAHRI

At Thebes Mr. Winlock was meanwhile at work in the great forecourt of the Mentuhotep temple at Deir el-Bahri (Fig. 11). Mr. Hauser assisted him in the excavation and drew the plans. Mr. Burton made the photographic record. Mr. Mace, Mr. Nixon and Mr. Hall also lent their aid on several occasions when they came up from Lish.^t

It was found that three changes had been made in the plan of the forecourt as the temple was being built. A double row of great tree pits thirty feet deep was discovered leading down the forecourt from the temple ramp and four thousand year old roots of sycamore fig trees were found in them. Under each tree had been a statue of the king. Smaller tree pits in rows were found across the south half of the front of the temple in which tamarisks had grown. A highly interesting find was the discovery in clearing off one of the dumps of earlier excavators of a projected plan for this very grove drawn in red on a smooth sandstone slab. The temple platform and ramp were shown and the same number of trees as were actually found in the grove south of the ramp.

FOUNDATION DEPOSITS

The excavators were fortunate enough to come upon one of Mentuhotep's foundation deposits at a corner of the temple and then turning their

attention to the other corners they recovered the other three as well. These each consisted of the head, a leg and a rib of an ox, some conical loaves of bread, some little saucers filled with barley, figs, grapes, jujubes and little round cakes and half a dozen miniature wine jars, together with four mud bricks, three of which contained a tablet, respectively of bronze, alabaster and wood while the fourth contained no tablet. The tablets each bore the name of Mentuhotep III and represented the four materials of which the temple was built, stone, brick, wood and metal. It is interesting to compare these with the deposit found at Lish by Mr. Mace the previous season.

Soon after the expedition brought to light one of the foundation deposits of Queen Hatshepsut of the XVIII dynasty placed by her at the southeast corner of her great temple (Fig. 11 left foreground) which adjoins Mentuhotep's on the north and was built five hundred years later. This deposit included the same food as those of the XI Dynasty and in addition a quail, dates and a tray of fig branches heaped with bundles of celery. But instead of the four symbolical bricks to represent the materials of which a temple was built there were models of the builders' tools,—the carpenter's axe, adze, mallet and two kinds of chisel, the smelter's crucible, the brickmaker's mould, the wooden pick for digging the foundations and rush sieves for sand.

Before stopping work for the season on the forecourt of the Mentuhotep temple the excavators made an interesting discovery. Just outside the courtyard wall more than forty great rope baskets were unearthed full of stone chip. They stood lined up in rows exactly as the workmen had left them four thousand years ago. They

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must have been covered with earth by mistake and then forgotten. Not far away was found a mason's cord-reel with the cord wound upon it. The cord was stained with the red paint used in marking a line laid out by the masons.

NOBLES' TOMBS OF XI DYNASTY

A row of XI Dynasty nobles' tombs lines the northern side of the great bay in the cliffs at Deir el-Bahri a small portion of which may be seen in Figure 11 at the left. The clearing of one of these, that of a vizier named Ipy, resulted in the most important find of the season. Incidentally the material left over from the embalming of Ipy's body was found in a little chamber near the tomb but far enough away not to pollute its sacred precincts. Cloths, salts, aromatic oils, sawdust and countless pottery vessels had been provided and a wooden platform on which the body had been prepared for burial. No less than sixty-seven large jars were filled with the embalming materials.

Ipy's tomb had been completely plundered in antiquity but at the side of the ramp leading up to it was the small tomb of a vassal of the great man named Hesem. In this tomb were found eight documents on papyrus two of which are fragmentary but there are three letters and three inventories or accounts which are practically complete. The three accounts all refer to property of one Hekanakht who was the mortuary priest of the dead vizier Ipy, that is to say whose function was to make stated offerings in the tomb of Ipy and to manage the property with which Ipy's tomb was endowed. All three of the letters were written by Hekanakht, two to his family at their home near Thebes and

the third to a certain overseer Ranefer. These letters give us a more intimate picture of family relations and agricultural life in ancient Egypt than any other known documents. We learn from the letters and accounts that Hekanakht's son Mersu acted for him in his absence on rather protracted business trips, so we may assume that Mersu was reading these documents from his father while about his business at Ipy's tomb and that he used the small tomb in which Hesem was later buried as a shelter. It appears that Hekanakht was a fussy and hectoring old fellow who threatens Mersu with dire things if he shall fail to be diligent and economical. He gives minute direction as to the conduct of the farm and of the family affairs. There were three married sons living at home in their father's house besides women and children in Hekanakht's own harim including his aged mother, and between them the women must have driven poor Mersu nearly distracted if we may judge from the complaints to which Hekanakht replies. The old fellow had taken a new concubine and she has evidently caused so much trouble at home that he finally commands his son to send her to him. And so it goes. These letters are unique as a naive and wholly unconscious record of ordinary human relations of four thousand years ago.

Mr. Davis and his assistants continued their task of recording tomb decoration during the season extending their sphere of operations to the Valley of the Queens' Tombs where work was carried on in the tomb of Nofretari the queen of Rameses II.

SEASON OF 1922-1923

At the commencement of the season of 1922-23 Lord Carnarvon and Mr.

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FIG. 12. King Merneptah (about 1220 B. C.), the supposed Pharaoh of the Exodus. One of two colossal granite statues received by the Museum from the Egyptian Government in exchange for the sarcophagus of Princess Aashait (fig. 8), and other antiquities.

Howard Carter made their astounding discovery of the tomb of King Tutankhamon and because of the stupendous nature of the task before them Mr. Lythgoe the head of the Metropolitan Museum's expedition arranged, with the support and approval of the director and trustees

of the Museum, to assist them. The work at Lisht was therefore temporarily abandoned but has been resumed during the present season of 1923-24 by Mr. Lansing. Mr. Mace has given his entire time to the tomb of Tutankhamon and will continue for the present to do so. Mr. Burton also has devoted himself to making the photographic record of the great royal tomb and Mr. Hauser and Mr. Hall have planned it.

At Thebes, however, the work of the Expedition was actively pushed under the direction of Mr. Lythgoe and Mr. Winlock. This was the fourth consecutive season of specialization in XI Dynasty tombs. By the end of this season most of those along the northern side of the bay in the cliffs at Deir el-Bahri had been cleared and the ramps leading up to their entrances relieved of superfluous rubbish. Once again the hillside has taken on something of its aspect of four thousand years ago.

TOMB OF THE MASTER-SPINNER KHETY

One of these tombs was prepared for a man whose name had become known to the excavators two years before. Linen in the coffin of the royal favorite Aashaït (fig. 8) was marked with the name of the maker—the Master-Spinner Khety. His name also appeared on linen from the burial of another woman in the precinct of the Mentuhotep temple (Fig. 11) and on linen wrappings of the royal favorite Henhenet whose sarcophagus from the Mentuhotep temple is in the Metropolitan Museum. Evidently Khety had a good business and a socially prominent clientèle but it would not be supposed that he was among the thirty or forty richest men in Thebes. Nevertheless one of the largest tombs on the hillside belonged to this Master-Spinner. He bears the grandiloquent title "Sole

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Companion" of the King always borne by a number of prominent nobles at the same time!—, and other honors, and only on the altar in the vestibule of the tomb is he called "Master-Spinner." In its day Khety's was a splendid tomb, paved and roofed with sandstone slabs and walled with fine white limestone carved with scenes of Khety's daily life. It was evidently one of the show places of the necropolis and considered worth the long dusty climb from the valley, for as august a personage as the High Priest of Amon in the seventeenth year of the reign of Rameses II visited it. The High Priest's name was Nebneteru and he neatly wrote his name on the wall with the date of his visit—seven hundred and fifty years after Khety's time—with the statement that he had come to see Khety's tomb.

About 1350 years after these XI Dynasty worthies had been laid to rest and when their tombs had already gone to ruin, a Theban noble of the Saite period (XXVI Dynasty) named Nesisepek appropriated one of them and relined it with his own reliefs in the archaic style of the day.

A number of very interesting artists sketches on limestone fragments were found, some of which are on exhibition in the Third Egyptian Room at the Metropolitan Museum.

Among the interesting XVIII Dynasty relics was a wooden whiphandle bearing the name of one Nebiry and the statement that he was a boatswain of Senmut the well-known architect of Queen Hatshepsut's temple.

Many fragments of the Queen's statues were found thrown from the temple by her husband Thutmose III when he had deposed her and become sole ruler. Several granite statues were nearly complete and three of them, representing her as usual in the guise of

a king, are now in the Third Egyptian Room at the Metropolitan Museum.

In addition to his work in the tomb of Tutankhamen Mr. Hauser was engaged in the trying task of surveying the whole XI Dynasty necropolis and Mr. Hall was able to give occasional assistance in this work, while Mr. Wilkinson began copying the wall decorations in the tomb of Khety. Even Mr. Burton, engrossed as he was with the demands of the tomb of Tutankhamen, was able to help out occasionally in the photography.

Mr. and Mrs. Davies and Mr. Wilkinson continued the graphic work of the Expedition during the season and are carrying it forward again during the present winter. Mr. Lythgoe, Mr. Winlock and Mr. Hauser are continuing the work at Thebes this season while Mr. Mace and Mr. Burton are again assisting Mr. Carter.

No division of antiquities was made with the Egyptian government in the summer of 1921 but in the division for the two years made in the following spring the government found it necessary to take for its collections so much of the Expedition's material that it arranged to give to the Metropolitan Museum two great black granite statues of King Merneptah of the XIX Dynasty, the supposed Pharaoh of the Exodus, in exchange for the magnificent sarcophagus of Aashaït (Figs. 8, 9) and other antiquities. These statues had recently been unearthed in the temple at Luxor and are now in the Metropolitan Museum (Fig. 12).

The Museum's work at Lisht is likely to be completed within a season or two but the concession at Thebes is very far from being exhausted and excavation will be carried on there, if all goes well, for many years to come.

Metropolitan Museum of Art.

THE PERSISTENCE OF EGYPTIAN TRADITIONS IN ART AND RELIGION AFTER THE PHARAOHS*

By KATE DENNY MCKNIGHT

EGYPT during the past winter has been over advertised almost to the point of saturation owing to the discovery of King Tut-Ankh-Amen's tomb. This suddenly awakened interest in the country is manifested chiefly in styles of dress. Printed materials sometimes of frightful vividness attempt to reproduce the scenery of Egypt with patterns of sphinxes, camels and palm trees. Dangling earrings and colored sandals help to complete the oriental picture.

It is lamentable that those uninitiated in the beauties of antiquity should form an erroneous idea of Egyptian art from the existing styles, but fortunately for the true lover of art all this is but a passing fancy rather amusing while it lasts. The majestic temples along the Nile with their stately columns, the great expanse of sculptured walls recording the deeds of past kings, the massive pyramids and the brilliantly painted rock-cut tombs will continue to make their appeal until in the distant future they crumble away and mingle with the sands of the desert whence they sprung.

To my mind it is significant that today so many centuries after the florescence of Egyptian art its influence should still be felt to such a surprising degree. True the artistic impetus of the country slowly diminished after the Saite period, but for many centuries thereafter the old traditions and

conventions lived on, maintaining a strong position throughout the period of Graeco-Roman occupation. This is the subject with which I wish to deal in this paper, being desirous of showing how the art of the ruling power whether Greek or Roman was subordinated and overwhelmed by the weight of existing traditions.

NO FUSION OF GREEK AND EGYPTIAN ART

Mahaffy (*The Progress of Hellenism in Alexander's Empire*, p. 75) has expressed the belief that there was practically no fusion of Greek and Egyptian art as there has been in the combined arts of other countries. Even in Roman times Egyptian conceptions were always predominant until a late date. In making this broad statement it is necessary to exclude Alexandria which was in constant contact with Greece and with the Greek cities of Asia Minor. This city being a strong center of Hellenistic culture was never Egyptianized and the same may be said of other commercial cities at the mouth of the Nile which were largely inhabited by Greeks. But it would be a mistake to suppose that the foreign population was confined to the cities in the immediate neighborhood of the Mediterranean. Greeks and Macedonians were settled throughout the country and military garrisons were stationed at intervals up and down the Nile.

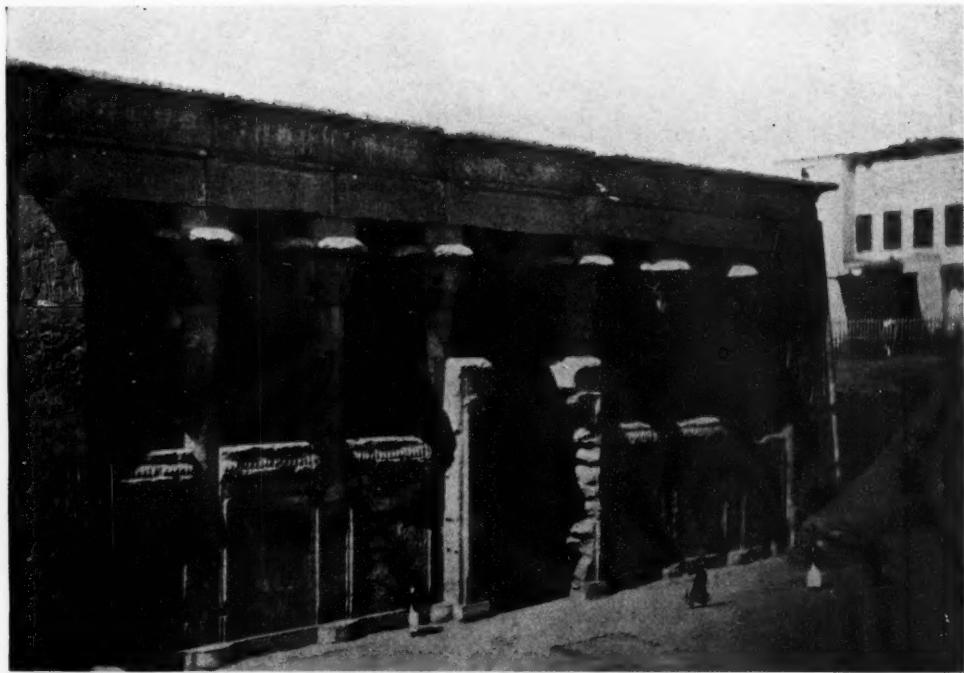
*Read at the general meeting of the Archaeological Institute of America, Princeton University, Dec. 28, 1923



Roman columns. West of Denderah, Egypt.

Among themselves they spoke their own language and their children, educated in the gymnasium in the true Greek fashion, became conversant with Greek literature and kept physically fit by participation in athletic sports. However, though they might continue their national customs in their own communities, the Greek population was always in the minority, and all about them were aliens bound down by the traditions of ages. Gradually intermarriage became so common that scarcely a pure blooded Greek remained throughout the land. This statement is made on the authority of Idris Bell (J. E. A., 1922, p. 151). The outcome of such a situation was inevitable. Egyptian conventions destroyed Greek originality and in this atmosphere, freedom, the heritage of the Hellenic world, was doomed to die.

In religion Alexander himself laid the foundation for the acceptance of old traditions by his journey to the Oasis of Siwah for the purpose of being deified as the son of Amon. Whether he had a hidden desire to attain such distinction during his life time, or whether he considered it expedient to conciliate the people to this extent, certain it is that he determined at the start the religious policy of future foreign rulers in the land of Egypt. Perhaps it was not such a difficult matter for the Greeks to conform to the Egyptian religion in many of its phases. Even Herodotus during his travels had little difficulty in accepting the Egyptian beliefs in large part and in identifying Greek gods with those in Egypt. The Isis-Osiris myth, with its emphasis on the recovery of Osiris, in spite of the greater barbarity must



Temple of Esneh, with Ptolemaic Composite Capitals.

have suggested a rather striking parallel to the Demeter-Koré myth celebrated in the Eleusinian Mysteries.

A common basis of religion was established under Ptolemy Soter in the cult of the Memphite Serapis to whom the Greeks gave the attributes of Hades. But this conception was eventually forgotten and the purely Egyptian worship of Osiris became the model for that of Serapis (E. A. Wallis Budge, *The Nile*, p. 790). Aphrodite was identified with the Egyptian goddess, Hathor, who was worshipped in the form of a cow, an idea utterly alien to classic Greek thought. Another instance of animal worship is recorded in an inscription (*J. E. A.*, 1922, p. 147) in which we learn that in the Fayum where the Hellenic element was specially strong ex-ephebi in the years 98

and 95 B. C. dedicated shrines to "Suchus, the great god." This was the crocodile god.

PTOLEMAIC TEMPLES FOLLOW EGYPTIAN TYPE

Similarly in the matter of religious architecture the temples which were constructed under the Ptolemies conformed to the old type. The temples of Esneh, Edfou and Denderah among the finest examples of Ptolemaic building are so truly Egyptian in character that only after the hieroglyphics were deciphered was it discovered that they belonged to this late period. Perhaps these few references are enough to show that it was not the Egyptians who became Hellenistic, but the Ptolemies who became Egyptianized. Maffay (Progress of Hellenism, p. 82) has



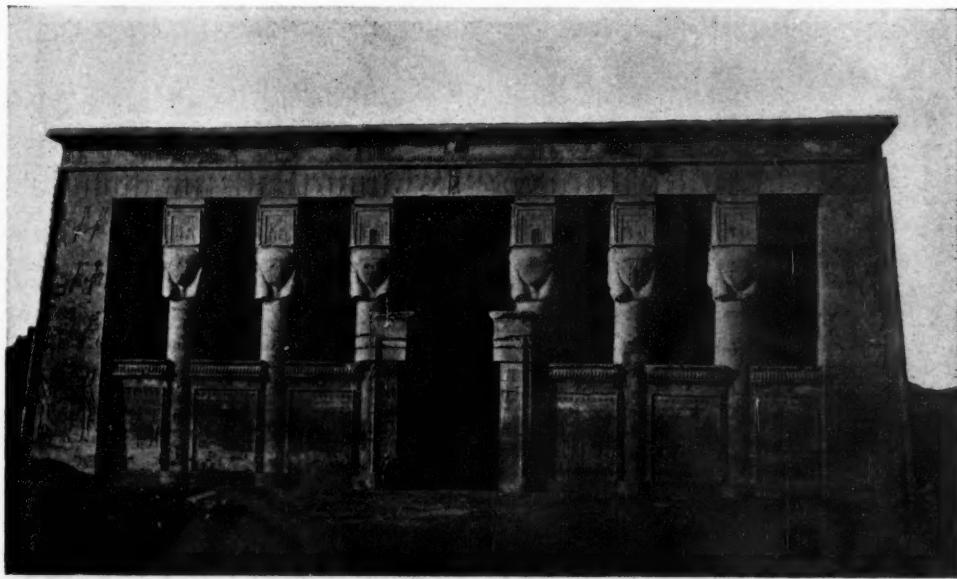
The Kiosk, or Hall of Council, at Philae, the Pearl of Egypt.

summed up the situation in the following words: "These later kings though living at Alexandria as their capital, though patronizing Greek letters, and posing as Hellenistic kings, had fallen under the influence of the national reaction, and all built great temples wherein they appeared as the darlings of the Egyptian gods, as themselves Egyptian gods, with Pshent and Uraeus, with the emblems of life, and surrounded by hawk-headed, dog-headed, eagle-headed monsters such as were commonly portrayed in Egyptian theology."

TEMPLE PLAN REMAINS UNCHANGED

Our knowledge of temple architecture under the Pharaohs depends largely on the buildings from the Empire since the kings of this period undertook to rebuild the older structures with greater magnificence. But enough remains from some of the

pyramid temples of the Old Kingdom to show that certain features were of almost constant recurrence throughout the period of the Pharaohs. For the sake of later comparisons it may be well to note the typical temple plan of the Pharaonic period and for this purpose the temple of Khons at Karnak is an excellent example. Each temple was commonly approached by a dromos, lined by a row of sphinxes or rams which suggested the guardian spirits of the sacred precinct. Before the temple of Amon at Karnak a number of these may be seen in excellent preservation lining the dromos which once extended as far as the bank of the Nile. This dromos led to the pylon, a very large and massive doorway crowned by a cavetto moulding and flanked on either side by two towers, the shape of oblong truncated pyramids with steep sides. Beyond the pylon one entered the large open

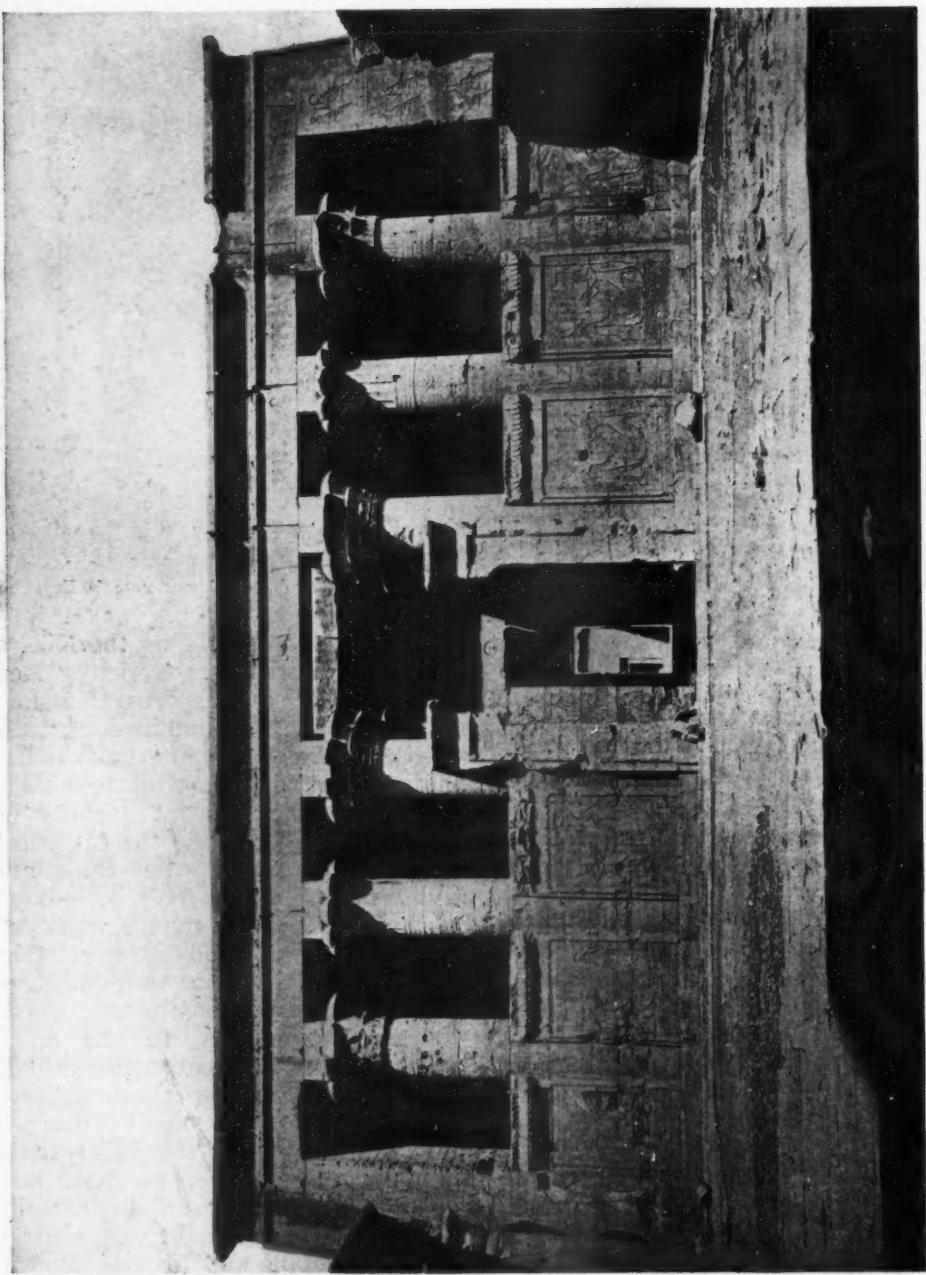


Denderah: The Temple of Hathor, Goddess of Love (to judge the size of the colossal columns, note the Egyptian standing by the door.)

court or peristyle, so-called from its surrounding colonnade. Past the peristyle a second pylon, or merely a wall with entrance doorway, enclosed the hypostyle hall which was divided into three parts corresponding to the nave and side aisles of a Christian church. This hall was roofed and as the columns through the center were higher than those of the side aisles it was possible to admit light through a clear-story constructed between the two levels of the roof. From the hypostyle one entered the sanctuary of the god, the section of the temple which contained his shrine and small chambers for the use of the king and priests, and for the storage of ceremonial utensils. An air of mystery shrouded this portion of the building for almost no light was allowed to penetrate to these hidden recesses and here the laity were not permitted to enter.

The material employed for temple construction was cream colored lime-

stone from the cliffs along the Nile, a stone which weathers a rich golden brown. The broad spaces thus furnished by the pylons and flanking walls afforded an excellent opportunity to the sculptor, and imprisoned on these walls to-day are the greatest records of Egypt's past glory. As the cathedral sculpture furnished the Speculum Mundi of the Middle Ages, so in days far more remote the temple walls depicted the theology and history relating to the particular king at whose instigation the temple was constructed. Color was applied lavishly to the relief sculpture and frequently the ceiling of the hypostyle hall was painted blue, studded with golden stars. Thus we find that in the Empire the Egyptians were not only master builders, but decorators of the highest ability as well. Though the temple might vary a little in certain details and for the sake of greater splendor a second peristyle or a second hypostyle might be added



Temple of Edfou, Edfou, Egypt.

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to the general scheme, in its essential features it remained unchanged from the time of the Pyramid Kings. Is it any wonder that with such a heritage from the past the Ptolemies should have continued the same tradition? Even had they wished to introduce classical forms they would have found it a difficult matter to reconcile the people to such innovations; nor would they have found it easy to break an architectural habit some 3,000 years old.

THE TEMPLE OF EDFOU

Thus in the Temple of Edfou, the finest example from the Ptolemaic period there is a striking similarity of plan to the Empire temples. The same pylon, peristyle, hypostyle and sanctuary divisions occur, but a greater compactness is noticeable. The temple does not spread over as great an area as formerly. Possibly money for construction was not so plentiful at this time, though it is difficult to believe that such could have been the case in a land where labor has always been wickedly cheap. Even to-day a native considers himself lucky if he receives twenty-five cents for working all day at the shadow in the broiling sun, and the pre-war scale was even less. So expense hardly seems a sufficient reason for buildings on a less extensive scale. I am inclined to believe that in this more compact arrangement giving as it does greater unity to the plan we may trace something of the Greek feeling for symmetry and harmony of proportions.

No longer is the hypostyle concealed by a second pylon. Instead at Edfou the façade is composed of six columns joined by screen walls half their height. The effect is highly pleasing as in place of massive walls there is an alternation



Looking west through hypostyle hall of Rameses II at Karnak. Frame work for clearstory grating is visible on either side of lotus flower columns.

of open spaces and solid construction, a rhythm of repetition and greater airiness. This type of façade is usual in Ptolemaic temples, though the idea of screen walls was employed at least once in the Empire in the case of the small temple of Rameses III at Karnak. The new arrangement in no way detracts from the mystery of the sanctuary for the only light is admitted above the screen wall and the clear-story does not occur at Edfou or Denderah. It is likewise noticeable at Edfou that the girdle wall stands close to the flanking walls and really forms a portion of the building instead of enclosing a large sacred precinct which contained dwellings of the priests and even of private citizens as was the case

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Peristyle of Khons at Karnak.

in the earlier temple structures. This emphasizes once more the importance of a unified plan in the buildings of the Ptolemies.

VARIETY IN FORMS OF CAPITALS

Among the most interesting contributions of Ptolemaic times are the capitals which show a marked freedom of invention. The motives are derived from natural plant forms, but necessarily highly conventionalized in the true Egyptian fashion. The significant fact is that they should deviate at all from the old lotus flower or papyrus types. All of the forms are not new. The palm capital was used in the Old Kingdom as is witnessed by the red granite one from Abusir in the Metropolitan Museum. The Hathor head capital appears in the temple of Queen

Hatshepsut at Deir-el-Bahari, but many of the Ptolemaic capitals are highly elaborate in contrast to the simple forms of preceding periods.

The façade of Edfou begun under Ptolemy III shows the simple palm leaf capital and a curious composite form used in alternation. At Esneh the exterior capitals are of the composite form, while inside the hypostyle types of still greater originality occur. Few of the capitals are identical. One new pattern of particular interest shows a conventionalized combination of the date palm leaf with bunches of dates which look curiously like grapes. Is it possible that this tendency toward greater elaboration in decorative matters may be traced to the Ptolemies and their background of Hellenistic culture? Is it possible likewise that the plan of the temple, while still thoroughly Egyptian, may owe its more harmonious arrangement to Greek influence? It seems a logical conclusion, especially if for a moment we compare a Corinthian and a Ptolemaic composite capital. The Corinthian has acanthus leaves in rows, each successive row springing from the base of the capital but rising in alternation to a higher level. The arrangement is similar in the composite capitals of Edfou or Esneh, but, whereas the acanthus leaves rise in a natural manner and turn over gracefully at the top, the Egyptian capitals are stiff and heavy. Greek inspiration is cleverly disguised by the conventional treatment, but the result is satisfactory for thus the capitals are in keeping with Egyptian feeling and suitable for their purpose.

Egyptian Tradition Also in Sculpture

By way of summary I may point out that in matters of religion we find the

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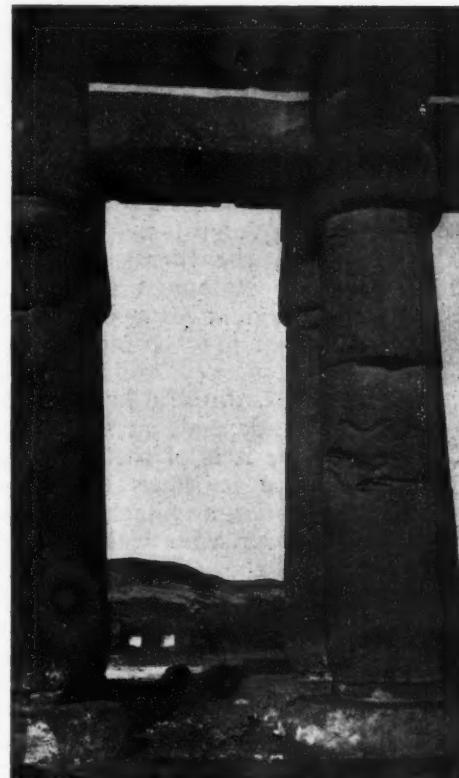
Greeks prone to accept the beliefs of their subjects, and that in architecture they conform closely to the age old plan in all essential features, so that it is only with difficulty that we may trace in the stiff composite capitals and in the unity of temple construction an intrusion of Greek thought. Had we time to observe the sculpture on these temple walls we should find no deviation in spirit or in conventions from the bas-reliefs of the Empire. In all these matters Egyptian traditions proved too strong to fall before the advance of Hellenic culture. The sculpture on the back of the Temple of Denderah is of particular interest since it shows in typical Egyptian postures the great queen, Cleopatra, and her son Caesarion.

PTOLEMAIC COINAGE GREEK

But what happened where there was no example to follow as for instance in the coinage system? The coins of the Ptolemies were of good Greek type, made with great care and worthy specimens of Greek art. The explanation seems simple. Previous to the Ptolemies Egypt had possessed no developed coinage system of its own. There were a few Persian coins in circulation before Alexander, but the greater part of the country traded by barter as it had done for centuries. Hence in the matter of coinage there was no precedent and it is natural that the Ptolemies should have introduced the coin types with which they were familiar; namely the Greek. These coins, too, were minted at Alexandria, a city Greek from its very foundation.

EVEN THE ROMANS CONFORMED TO EGYPTIAN TYPE

With the coming of the Romans in the time of Augustus we might expect



Laura Grover Smith
Columns of the Ramesseum, the Temple of the Dead
at Thebes (across from Luxor).

to find Egyptian buildings giving place to constructions of purely Roman form, since in all countries under Roman jurisdiction are to be found numerous testimonies to their engineering skill and architectural ability. While in southern Gaul they built amphitheatres, aqueducts and triumphal arches, while in Syria splendid Hellenistic temples may be seen at Baalbek, Palmyra and Gerassa due to the Romans, in Egypt, whether temples were constructed by the Roman emperors or merely restored they conform strictly to Egyptian ideas until the time of Hadrian. Often the Ro-

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man simply continued the building of existing temples as the Ptolemies had done before them, and in their turn the Roman emperors were carved on the walls in purely Egyptian postures.

THE TEMPLE OF KALABSHEH

In Nubia at Kalabsheh a new temple was built under Augustus. Breasted (Egypt through the Stereoscope, p. 329) makes the statement that this temple is not of great historical interest. Possibly not if to be interesting it must show some new architectural contribution, but, to use a hackneyed expression, it all depends on the point of view. To me it is of the greatest significance since it shows the persistence of Egyptian architecture even under an emperor who was largely responsible for the Golden Age of Roman art, manifested in a strong revival of pure Greek forms.

This temple of Kalabsheh, though in a rather ruinous state, shows clearly the true Egyptian plan; pylon, colonnaded court, portico of Ptolemaic type and sanctuary all enclosed by a girdle wall. On the outer wall of the sanctuary occur water spouts of the sort best studied at Edfou or Denderah. In fact there is nothing to suggest the Roman builder.

KIOSK OF TRAJAN ON ISLAND OF PHILÆ

On the Island of Philæ is a small well known monument, the Kiosk of Trajan, or perhaps better known as Pharaoh's Bed. This unique building was probably begun under Augustus and finished in the reign of Trajan whose inscription appears upon it. It is a single cella surrounded by columns and in this arrangement we may possibly trace some classical influence, but between the columns occur screen walls such as were used in Ptolemaic temples. Moreover, the columns are

purely Egyptian with composite capitals of great variety. On the curiously bare abacus blocks doubtless Hathor heads would have been carved had the small shrine ever reached completion.

To turn for a moment from architecture to religion under the Romans, it is worthy of note that Titus during a visit to Egypt went so far in his sanction of the existing religion as to appear in state crowned with a diadem at the consecration of a new Apis bull at Memphis (Milne, History of Egypt under the Romans, p. 45). The recognition of local deities thus begun by Titus was continued by Domitian and the worship of Isis and Serapis spread even as far as Rome where temples were erected to these deities by Domitian.

ROMAN EMPERORS IN EGYPTIAN POSTURES

It is curious and not a little amusing to observe on temple walls in Egypt the Roman emperors in stiff Egyptian postures submitting to the religious ceremonies of the Pharaohs. If one looks first at an excellent relief on the hypostyle wall of the temple of Seti I at Abydos, where the king is being baptised with the water of life and compares this with a similar scene of Augustus in temple K at Philae the continuity of religious customs as well as of sculptural conventions will be apparent. The composition of both is equally well balanced. The king stands in the center with his hands at his sides, his head and feet in profile and his shoulders full front, while on either side Egyptian deities pour the water of life over his head from slender vases. Augustus, conforming to Egyptian manners of dress wears a short skirt, a broad circular necklace and false wig and beard. (see Milne, fig. 1,

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p. 16.) On a wall at Tentyra the ram-headed god, Khnum, is seen forming a diminutive nude figure of Augustus on a potter's wheel, while another deity holds, before the image, the symbol of life. (Milne, fig. 4, p. 18) At the same place is a lively figure of Trajan dancing. He wears a long transparent skirt, the serpent head-dress and the false beard of the Empire kings. He stands on his right foot with the left leg raised, bent at the knee and crossed in front of his right leg in a position that only a contortionist could imitate. Though his legs and head are in profile his chest appears full front, a position which is entirely Egyptian and shows not the slightest evidence of classical influence. (Milne, fig. 39, p. 51).

AN EGYPTO-ROMAN STYLE IN TEMPLE AT NAGAA

I have already intimated that in the reign of Hadrian some buildings of the classical style were constructed. They did not, however, entirely supplant Egyptian architecture, but existed side by side with buildings conforming to older principles. The result of this juxtaposition was an Egypto-Roman style, achieved after a long period of Roman occupation. A temple at Nagaa in the Sudan dating from the third century A. D. is an example of this combination. The building is small and has three entrances which are doubtless derived from the triple triumphal arch of the Romans. The capitals are inspired by the Corinthian type, but are somewhat conventionalized and above the doorway may be seen the sacred hawk found regularly beneath the cavetto moulding of temple doorways of Egypt. (Budge, Egyptian Sudan vol. I, p. 332, illustration).

EGYPTO-ROMAN FEATURES IN OTHER ARTS

In the other arts of Egypt as well, the same Egypto-Roman character-

istics are observable with the advent of Hadrian. The Roman settlers had long practiced the funeral customs of the Egyptians by mummifying the body and placing it in a mummy case, but now at Hawara in the Fayum the modelled face of plaster or of wood went out of style and the Romans, with their love of realism, inserted in the mummy case an actual portrait of the deceased person, executed in the encaustic method on wood or canvas. There is nothing Egyptian about these heads either in the facial type or in workmanship, but the use of the mummy case for burial is of course entirely Egyptian.

The statue of a scribe, Horus, in the Cairo museum (No. 972) shows the combination of classical and Egyptian feeling. There is a suggestion of classical influence in the handling of the drapery and in the features, but the proportions of the figure are not good.

These examples should suffice to show the combination of Roman and Egyptian ideas. But though the compound style was finally achieved after several centuries of close contact with the classical world, the two elements were never satisfactorily fused unless we may consider the statue of Antinous a work of artistic value.

It was inevitable that Egypt should have been affected eventually by her foreign rulers. The Egyptian civilization had grown up in complete isolation and on this depended its continuance. It was doomed to perish after coming into contact with Greek civilization, but the traditions of the land were so strong, the art had such overpowering vitality that for centuries after the last of the Pharaohs Egypt was able to impose on her conquerors her own ideas of religion and of art.

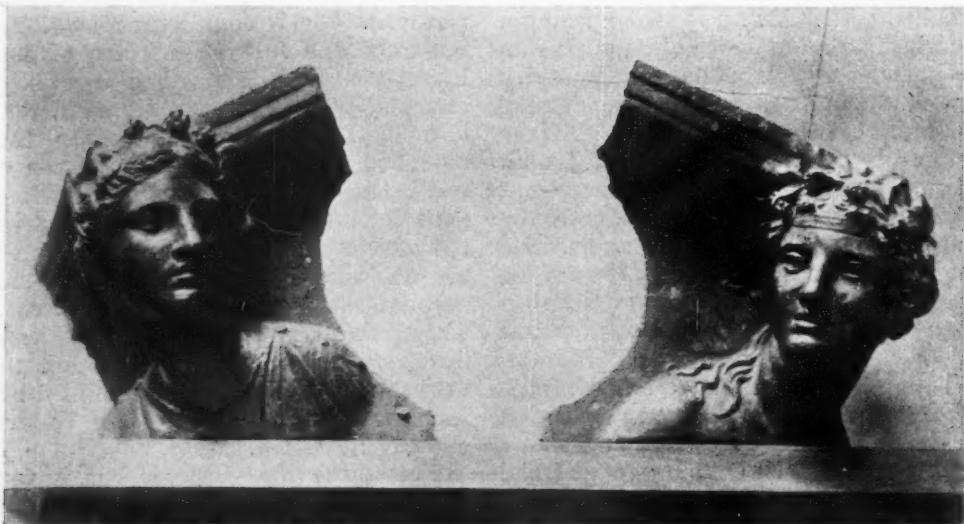


Figure heads of the sunken galley. Bardo Museum, Tunis.

THE SUNKEN TREASURE GALLEY OF MAHDIA, TUNISIA

By COUNT BYRON KHUN DE PROROK

Co-Director of the Carthage Excavations, 1922-1923

PERHAPS one of the most unique archaeological discoveries of this century was made in the sea in 1908, near Mahdia, Tunisia, a small Arabian town situated near the promontory of Africa between the ruin of the ancient Thapsus and Sullecthum. This same Thapsus is where on the 6th of April 46 B. C. Julius Caesar defeated Cato Varus and Juba.

The discovery was made by some local sponge divers who reported having seen, at the bottom of the sea, "a quantity of cannon in the sand," whilst others, in superstitious terror, pronounced them to be "sleeping giants." This strange news reached the ears of Mr. Alfred Merlin of the Service

des Antiquites of Tunis, who had the divers make a more careful investigation. The new report showed that the so-called cannon or "sleeping giants" were a large quantity of beautiful marble columns. Mr. Merlin pushed the investigation further and he found that the columns were lying on the deck of a sunken galley. This made him realize that these preliminary discoveries opened the way to a new and most important field of study. The galley was located a quarter of a mile off the coast and at a depth of about one hundred and twenty feet.

It was found that operations to thoroughly examine the wreck would prove difficult because of this depth and

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200 B. C. Greek Statuette in Bronze. Submarine discovery off Carthage. Bardo Museum, Tunis.

the strength of the submarine currents at this point. It required some time to find divers who would agree to undertake the work. In fact, at one time the ships were anchored above the sunken wreck and yet the men refused to go down. However, Mr. Merlin persevered and with the backing of the French Academy of Inscriptions et Belles Lettres, and the generosity of two Americans, Mr. Hazen Hyde and

the Duke of Loubat, he started on the great work of bringing back to the world the contents of this sunken treasure galley.

The first great difficulty was the removing of the columns, the "sleeping giants," that had been placed on the deck of the galley. It was the weight of these eighteen columns that probably caused the turning over and sinking of the ship. Slowly, one by one, these columns were attached with cables and raised out of their muddy bed and then began the delicate work of submarine excavation into the ship. For hours and days, in the hot sun, Mr. Merlin gazed into the depths of the sea, his ship being tossed about by the waves and sudden squalls. His patience was at last rewarded by the first results and he saw approaching, through the transparent depths, the beautiful statues that are now the finest exhibit in the Musee Alouii, at the Bardo near Tunis.

It was a thrilling moment, this recovering after so many centuries of a mighty art treasure from the depths of the sea. The excitement amongst the crew was intense; they hoped that untold treasure of gold might be brought up; but the work was very slow and difficult. Once again the divers went on strike.

The depth was so great that the strain was often too intense and their nerves broke down. But the encouragement and promises of the leader kept the workers going. All during the summer months of 1908, Mr. Merlin gazed into the depths waiting and persevering while the scientists of France were anxiously awaiting further results of this wondrous discovery. It was soon apparent that the works of art being removed from the sea were of the finest period of Greek art and that the galley had been sunk on its



Submarine treasure in the Bardo Museum, Tunis.

return from Greece, probably in the first century before Christ, after the sacking of Athens by the Romans.

The theory is that the galley was blown out of her course by a storm and that a sudden gust of wind from the valley behind Mahdia, combined with the great weight of the columns on her deck, caused her to list badly and sink.

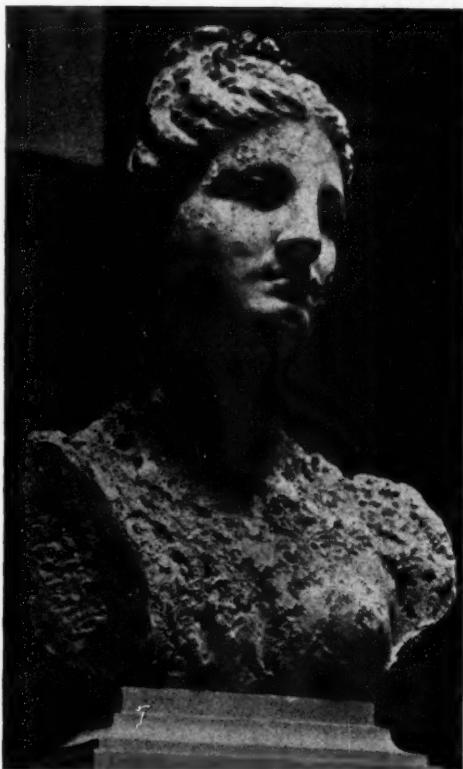
Several of these beautiful works of art are signed by Boethus of Chalcedon, a sculptor of the second century B. C. Another is a marvelous bronze Eros believed to be a replica of the Eros of Praxiteles. Amongst the most curious bronzes recovered from the galley are a collection of grotesque dwarfs dancing and holding castanets in their hands. The two heads (on page 54) of extreme beauty were probably the figure heads of an ancient galley.

The encrustation of some of the objects has been in some cases difficult to remove, but several of the examples, notably the statue of Eros holding a

torch, has been scraped and remains practically intact. Those imbedded in the mud have been remarkably preserved, an example being the Aphrodite, whose face is intact and of very high workmanship.

Mr. Merlin is of the opinion that a great number of these art treasures still remain in the wreck and I am on a lecture tour of the United States, with moving picture films of the objects recovered from this wreck, in an effort to raise enough funds for the continuation of these extraordinary archaeological discoveries. The work has not been resumed since the outbreak of the great war and France has no hope of ever being able to finish the work herself. If successful in my effort here, I will keep the readers of *ART AND ARCHAEOLOGY* first informed of all new treasures removed from the bottom of the Mediterranean Sea, which truly are of the most unique and thrilling archaeological discoveries recorded.

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Aphrodite
Greek statue 300 B. C. found in treasure ship off
Carthage. Bardo Museum, Tunis.

Will not the recovery of these wondrous relics of Greek art have as much artistic interest as the tomb of a certain Pharaoh discovered lately in Egypt?

ART AND ARCHAEOLOGY will publish the results of the third season of archaeological researches, being undertaken in Carthage through the generosity of certain Americans interested in the search of the ruins of the dead city. The campaign of the present

Carthage, Tunisia.

year will include the opening, in March, of the new Memorial Museum "RENAULT-DE WALDECK," in memory of these two scientists who died in the work of resurrecting Carthage. An Archaeological School is also in formation at Carthage for researches in all North Africa. One of the most interesting excavations will be that of the foundations of the "Temple of Tanit," (see ART AND ARCHAEOLOGY, Vol. XV, January, 1923), the first Punic ruin ever found at Carthage.



Greek Vase, 200 B. C. Bardo Museum, Tunis.

THE NATIONAL MUSEUM OF CHINA

UNIQUE AMONG THE MUSEUMS OF THE WORLD

By EMMA LOUISE CONANTZ

PEKING, because of its historic and human interest, is one of the most fascinating cities of the world. Here one finds monuments of a civilization centuries old when Rome was still in its infancy. The Forbidden City, the walled city within the walled Imperial City, may be called the heart of Peking. Here, since the days of the Mings the Emperors lived; here they maintained all the splendor of an Oriental Court; here they decided the destinies of millions of people.

The Forbidden City, opened to the public, only after the days of the Revolution, still arouses in one a feeling akin to the awe and mystery with which it was so long regarded. There is the dignity of silence in its seclusion shut out as it is from all the turmoil of the city. Here is a small world where so far as the eye can reach one can see nothing which is not typically Chinese. One is impressed by the wide expanses, by the great approaches with their wide flights of dragon steps which lead to the magnificent buildings, by the richness and warmth of the yellow tiled roofs and the harmonies of the blue and green colors beneath them. Surely the Chinese could have chosen no place more fitting than this for the location of their National Museum established under the Republic during the presidency of Yuan Shi Kai.

An Art Museum is the mirror of the life of a people since it reflects all that is best and most beautiful in that people's development. There is perhaps no museum in the world which is so distinctly characteristic of a people as the National Museum of China for

in it is represented all that fits into Chinese life and thought. The Art of China is founded upon that of no other nation and here we find much of her best creation.

The museum is not only unique in its location, its historic interest, and its basic art but it is unusual in another respect. China can look the world in the face and say "These were not the spoils of war, these were not taken as loot or as reprisals from any nation, these are what we, in our own artistic past, have produced." There is nothing in the Museum gained even by the legitimate form of purchase. There are a very few examples of foreign art which have been received as gifts from Western powers, the most conspicuous being four splendid Gobelin tapestries sent by Louise XVI to the Emperor Chien Lung.

The buildings themselves, going back to a far distant date, form a fit place for the art treasures of former times. The Museum of Paintings situated near the entrance to the Tung Hua Men, East Gate Glorious, formerly the Audience Hall for civil officials, is open only on special occasions such as New Year's holidays, the month of Confucius' birth, or for the reception of foreign potentates. This part of the exhibit affords an excellent opportunity to study the art of the different dynasties particularly the Sung and the Ming. Changes are made from time to time in the exhibit since there is not sufficient room to display at one time all the paintings.

The Museum proper, formerly the Halls of Audience for military officials,

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is situated near the Hei Hua Men, or West Gate Glorious. It is open at all times and is the one which awakens our greatest interest since here are the most valued and unusual treasures. The first of the three halls contains Cloisonné. Many of the vases, incense burners and other small articles are artistic and beautiful in coloring. The enormous bowls, dagobas, and pagodas seem designed to illustrate their great skill and patience in working out intricate designs. Some of the forms are grotesque and wanting in the simplicity of line so characteristic of the best Chinese Art. One can easily see that Cloisonné was not the field upon which they put their real thought and love.

The large middle hall contains the main treasures of the Museum and arouses our greatest admiration. Near the entrance is the platform of an old throne. Here are some of the most beautiful bronzes and porcelains of the whole exhibit arranged on exquisitely carved tables and stools, rare old paintings forming a background.

The collection of carved red lacquer mainly of the Chien Lung period, illustrates the skill and patience of the Chinese craftsman not only in the patience required for the lacquered surface but in the carving of the intricate designs. On the cabinets, tables, screens, and smaller objects are scenes none of which have seemed too intricate for the artist's fancy. Though beautiful in execution there is a sameness in color and the nearby porcelains lure us more, for here there is almost an endless variety of color, shape, and design.

One naturally expects to find in a museum in China the best of that art in which she has so excelled and in which the world recognizes her pri-

ority. Cooking utensils, tableware, wine and water pots, porcelain pillows, flower vases, incense boxes, seals, lamps, ink pallets and various other objects show how largely the use of porcelain had entered into the life of the Chinese. A flower vase of thick porcelain and of a light mottled brown color is of particular interest for it is the oldest piece of porcelain now known in China. It belongs to the reign of Shih Tsung, A. D. 954-959, of the Later Chou Dynasty. It is to be regretted that there has not been sufficient space to arrange the splendid examples from the Ming, Yuan, and Sung Dynasties, showing their order of development, yet one has gained perhaps in having similar styles brought together. The collection is rich in single colored vases belonging to the Kiang Hsi Period, that most brilliant stage of Ceramic Art. These monochromes, beautiful in line, perfect in technical finish, and of almost every conceivable color have aroused the enthusiasm of Western Nations and have never been successfully imitated by them. There are many specimens of the greatly admired Kiang Hsi peach-blown class.

As one looks upon the exquisite sang-de-boeuf of the Lang Yao vases nearby one is reminded of the legend connected with their production. In ancient days the Emperor had ordered a famous potter to make him some vases "red as blood." Forty-nine times the potter attempted to fulfil the command but each time spent his strength and substance in vain. He resolved to make one more effort and for seven days and nights fed his furnace. On the eighth night he sent his weary comrades to rest telling them their success was assured. "If you find me not here at sunrise," he said, "fear not to take forth the vases; for



Photograph by Le Munyon

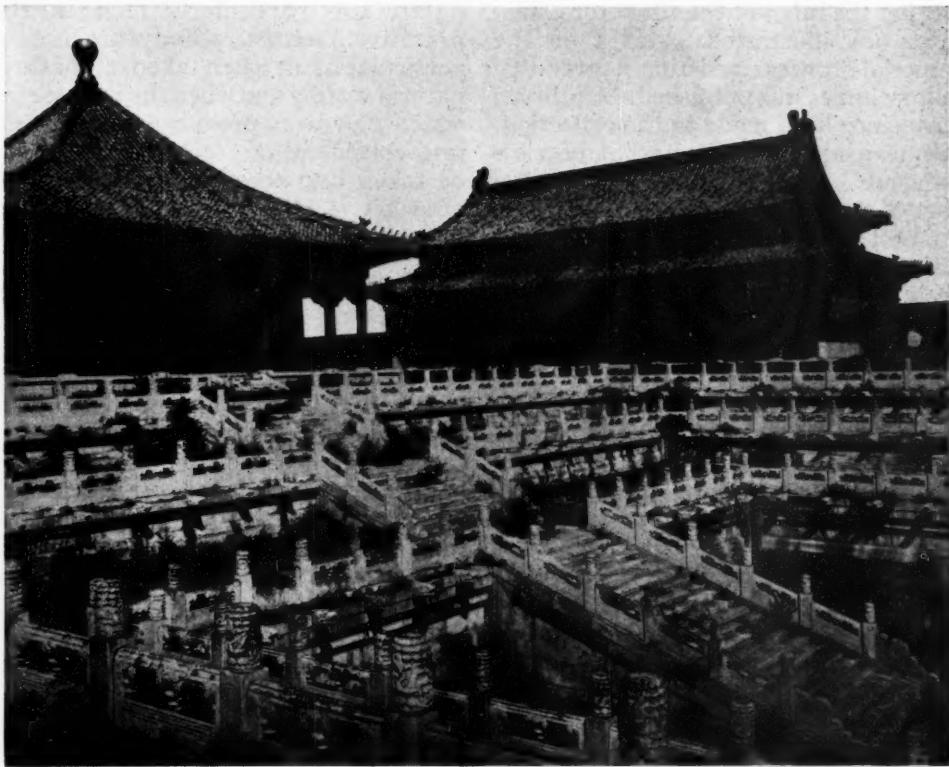
Throne Room—Forbidden City.

I know that the task will have been accomplished according to the command of the August." That night he entered the furnace. When the workmen came the following morning they found the vases glowing with a perfect red the color of blood. The life blood of the potter had been sacrificed for the work.

In striking contrast to the purity of coloring in old celadon glazes are the vases in which the blue, green, yellow, red, and black are found in brilliant contrast. Many and elaborate are the examples from the Chien Lung Period when technique was at the highest and when objects were created for their difficulty of execution.

The red lacquer throne chair of Chien Lung, the throne cushions made of wonderful old Kussu and of cloth solidly embroidered, gorgeously embroidered robes, embellished with corals and pearls, saddle bags and blankets woven of silk and gold, pearl studded harness, sword hilts and various other objects enamelled and set with precious stones show the wealth and display of the Court in the days of China's glory and cause one to feel that after all Marco Polo did not exaggerate in his glowing descriptions.

Some of our Western Museums contain priceless collections showing the progress made in recording human thought from clay and parchment to the



Photograph by Le Munyon

Pavilion near the Tung Hua Men—East Gate Glorious.

the illuminated and printed page. Akin to this are the brush pots and brushes, writing slabs, ink and color tablets. These designated by artists and greatly treasured by connoisseurs form, in the eyes of the Chinese, one of the most aesthetic collections in the whole museum. One who has at all entered into an appreciation of the feeling of sacredness with which the Chinese regard the written character will linger with a feeling almost of reverence over these treasures. They bring one into closer touch with the old literary and artistic life; they fill one with greater appreciation of China's splendid past.

Artificial fruits and flowers made of semi-precious stones, exquisitely carved and tinted ivories, artistically wrought bronze mirrors, all objects requiring delicate workmanship, in which the Chinese so excelled, are seen in great profusion. The collection of jades, including objects connected with the burial of the dead and the various other uses to which jade was put during the Han Dynasty are well represented. One longs to apply the delicate sense of touch to which the surface of the jade so strongly appeals.

The third hall of the Museum contains the bronzes reputed to be the most wonderful collection in the world.

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During the reign of the Emperor Chien Lung an illustrated catalog of the Imperial bronzes consisting of forty-two folio volumes was published. Additions have since been made to the collection. From an archaeological point of view they are certainly the most valuable part of the Museum since they furnish the best source for the study of Ancient Chinese Art. Bronze vessels were connected with her earliest national traditions, being used, as they were, in all ceremonial observances connected with family and state. Not only did they form the prototypes for later periods, but many with their imperishable script give invaluable records dating from earliest antiquity. In this collection are bells, tripods, drums, daggers, staff heads, wine goblets, platters, lavers, incense burners, vases and musical gongs. There are bronzes of the Hsia, Shang, Chou, Ch'in and Han Dynasties, though those of the Shang, Chou and Han predominate. One notes the splendid quality of the Shang, the display of the Chou, and the Buddhist influence in those of the Han. The geometrical and natural motives of decoration, and the Chinese love of

nature are particularly seen in the primitive bronzes. Many are not of particular merit when taken out of their natural setting and when the purpose for which they were produced is not taken into consideration, facts which should be taken into account in the study of any art. Many are of surpassing beauty of line. The patina with its varying shades of blues, rose, malachite green and silver tones further enhances them.

A large store house has been built for holding the Imperial treasures for which there is not sufficient room in the Museum. Even with this provision the exhibit is somewhat crowded. It is a matter of regret to those unfamiliar with the language that the descriptive cards are written only in Chinese. Notwithstanding this we can be most grateful that the Museum has been established and that the public can have the opportunity of seeing these Imperial treasures of so many centuries collected by the Manchus. Rich treasures are to be found here and one is abundantly repaid for long and careful study.

Union Medical College Compound, Pekin, China.



A FORGOTTEN CRAFT OF OLD HAWAII

By ERNEST IRVING FRESEE

THE man wrapped a fish or two in *ti* leaves and slung a net-bound calabash of *poi* across one bronzed and muscled shoulder. Of fish and *poi* he would have need, for his way led far up the backbone of the island, into the high places where food is not. Now, the night wind of the mountains is not the night wind of the jungle, for the higher wind would set aquiver the skin of

him whose raiment was but the loincloth of the lowlands. This the man knew. Wherefore, the *tapamoe* that his dusky and buxom mate did fashion from *waoke* bark—he took that also. And so, with food and sleeping-robe, he quested forth.

How long he journeyed? It matters not. Time was nothing. But, at last, prospecting in or round about the lava-flow of this or that dead crater, he chanced upon a wieldy fragment of hard basaltic stone. Yet not only one, but as many more as the fingers of his hand. These stones he bound securely in his *ta-pa-moe* and, burdened thus, sought his homeward way. Moreover, and more the burden, on his returning way he filled the emptied calabash with green *kukui* nuts and, yet again, its net with ferns. Much muscle and much patience had the man. So, heavily laden, and after many days, he finally returned to his home and mate.

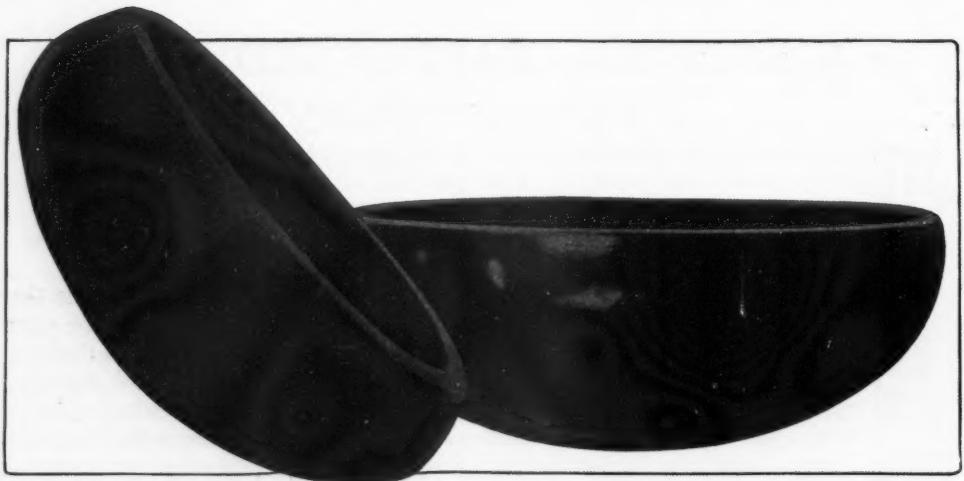
From the ground-out juices of nut and fern, he concocted a liquor into which were then placed his gathered fragments of volcanic stone. Yet not all the stones were immersed therein,

for it was not meet that all be softened. No, not all, but only three. And these three the man let soak therein until his shadow did four times crawl between his feet.

Then did he remove the stones thus somewhat softened and, with the other and harder ones, chip them to their appointed shapes; one, a chisel; another, an adz-head; and yet another, a larger adz-head. Each of these he diligently ground to a cutting-edge on a water-worn stone from the seashore. Not alone one day, nor two days, but many days, did this chipping and grinding consume. How many? It matters not. Time was nothing. So, there came a day when the shaping, the sharpening, and the polishing were done.

With the larger adz-head in hand the man searched out and cut a forking branch from the trunk of a *hau* tree. This branch he trimmed and cut to a suitable length and, to its splayed end, he firmly bound the adz-head with braided cocoanut-fibre lashings. In like manner, a handle was cut and lashed to the smaller adz-head. And his tools were finished.

Now, journeying again, the man sought along the seashore for a *kou* tree of large and spreading growth. And this he found. Its girth was as much as the height of him, and half as much again. Yet, with his great adz of stone, he patiently hewed at this mighty trunk, days upon days, until at last it crashed to earth. But the end was not yet. This was but the beginning. For then did he of mighty muscle and mighty patience cut that fallen trunk into huge cylindrical blocks until no trunk was left. Time? Time



"It seems incredible that those simple islanders, with naught but tools of stone, could have fashioned from blocks of wood such graceful and alluring shapes . . ."

was nothing. Days became many days. And many days became a moon. And not until then was the cutting finished. Whereupon the man trundled the heavy green blocks to a pool of fresh water and sunk them in its depths. And then he went his way, returning not until the moon had four times come to full.

From out the pool, the man then heaved the largest block; a block four spans in depth and thrice four spans around. And this block he trundled to a cool and shady nook near his home. And there, with tools of stone guided solely by his eye and hand, he transformed that rude and solid block into the likeness of a wondrous bowl. Time? Time was nothing. Days went by. Moons went by. At last the wondrous wooden bowl was done—its polished shell but a thumb in thickness, and one span less than four in depth, and one one span less than thrice four spans around.

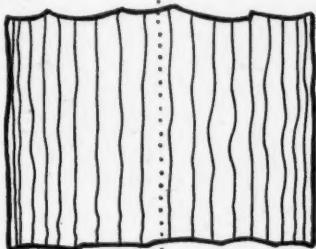
Wondrous bowl? Nothing less.

Think of the staggering array of instruments, tools, and machinery that is

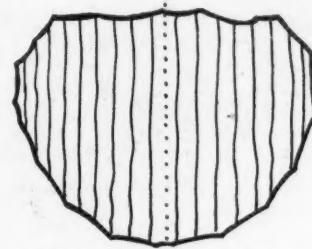
nowadays thought necessary to produce a wooden bowl. Not a wondrous wooden bowl: merely a wooden bowl. Think of our power-driven saws, lathes, drills and emery-wheels. Think of our keen-edged cutting-instruments; our knives, chisels and gouges. Think of our railways, rivers, seasoning-kilns, calipers, micrometers, lead pencils. And think of our . . . glue!

Then think of the primitive Hawaiian craftsman wielding his rude tools of stone with so marvelous a finesse as to achieve results in wood that are nowadays looked upon in envy and despair by the artisans of our machine-driven Age. In truth it seems incredible that those simple islanders, with such exceedingly simple tools at their command, could have fashioned from blocks of wood such graceful and alluring shapes. Without a doubt, wooden bowls are the most remarkable objects wrought by the old-time Hawaiians. They knew not the art of pottery. Wherefore they produced the wooden bowl.

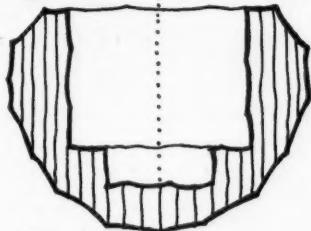
The evolution of an HAWAIIAN WOODEN BOWL



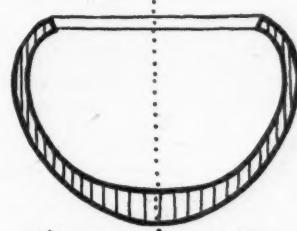
1.. The block as it was
cut from the tree.



2.. The exterior
roughly shaped.



3.. The interior
roughly excavated.



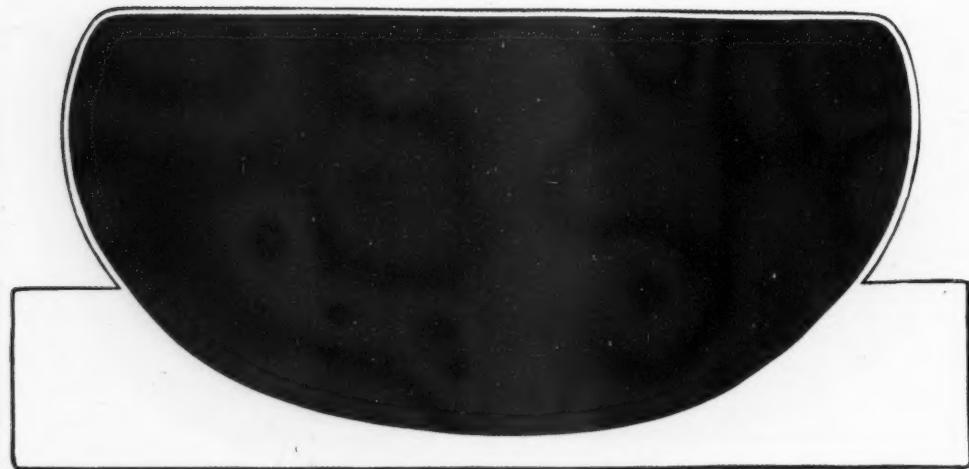
4.. The finished Bowl.

These wooden bowls were the most cherished possessions of the old Hawaiian household. True enough, gourd calabashes and dishes of cocoanut shell were also quite common. But the wooden bowls, because of their superior durability and because of the loving labor bestowed upon them, were most highly prized. They became family *heir-bowls*, handed down from generation to generation in the same manner as the looms of our forefathers.

Then came the white man with his white-man ways and his white-man

machinery. He saw these wondrous bowls and appreciated their workmanship and grace. And, forthwith, he tried to duplicate them in kiln-dried wood on his whirligig machinery. He failed. So, in the end, he bartered his wondrous tin dish pans for the wondrous wooden bowls of the credulous natives.

The tin dish pans are no longer wondrous. They are numerous and cheap. But the wondrous bowls have been gathered up, labeled, and deposited in plate-glass cases. For they have become rare and costly treasures.



"... the wondrous wooden bowls have been gathered up, labeled and deposited in plate-glass cases. For they have become rare and costly treasures. . . . In vain has the white man tried to duplicate them in glued-up kiln-dried wood on whirling machinery. . . ."

No longer does the patient Hawaiian lovingly and painstakingly fashion those alluring and graceful shapes from water-seasoned blocks of wood. He has quite forgotten how.

Los Angeles, Calif.

THE SPHINX

GIZEH, EGYPT

On thy serene, unsmiling lips of stone
The seal of an unbroken silence lies,
Supreme as when thy great, wide-lidded eyes
First looked on Egypt from thy granite throne.
Thou art unchanged—though centuries have flown
And thou hast seen earth's empires fall and rise
To fall again, thy mighty strength defies
Time's power to hurl it down to dust. Unknown
Is he who wrought thee; thy stern mouth hath kept
Its secrets, what-so-e'er they be, untold.
And War and Death in baffled rage have swept
Past thine unpitying features, grave and cold,
While, inch by inch, the encroaching sands have crept
Around thee where thou watchest, grim and old.

MAE WALLACE McCASTLINE.

EXHIBITION OF SCULPTURE BY AMERICAN ARTISTS

*Under the Auspices of the Baltimore Museum of Art
and the Peabody Institute Rinehart Fund*

By GRACE H. TURNBULL

THAT most suggestive writer on mathematical philosophy, Cassius Keyser, defines art thus: "Art, like the other great enterprises of man, springs from our spirits' coveting of worth that abides. Like theology, like philosophy, like jurisprudence, like natural science too, . . . and like mathematics, art is born of the universal passion for the dignity of things eternal. Her quest, like theirs, has been a search for invariants, for goods that are everlasting. . . . Such, I take it, is art's contribution to our human release from the tyranny of change and the law of death."

Great words, but alas! when measured by their loftiness, how many so-called works of art deserve the name? However, during the recent exhibition of sculpture held in Baltimore under the auspices of the Baltimore Museum of Art and the Peabody Institute, those of us who paused before Daniel French's "Lincoln" in Mt. Vernon Place could not but feel, despite the uncouthness of the gaunt figure in its unwieldy modern dress, in that bowed head and rugged face something of "the dignity of things eternal" and the "worth that abides" has been caught up to work our release from the tyranny of change and death.

"The color of the ground was in him, the red earth:
The smack and tang of elemental things:
The rectitude and patience of the cliff:
The good will of the rain that loves all leaves

One fire was on his spirit, one resolve—
To send the keen axe to the root of wrong,
Clearing a free way for the feet of God."

All this perhaps we felt in the intensity of the searching eyes and the clenched hands.

There was a certain largeness of conception too in Hans Schuler's Adam and Eve: something of the immensity of man's primal tragedy made itself felt.

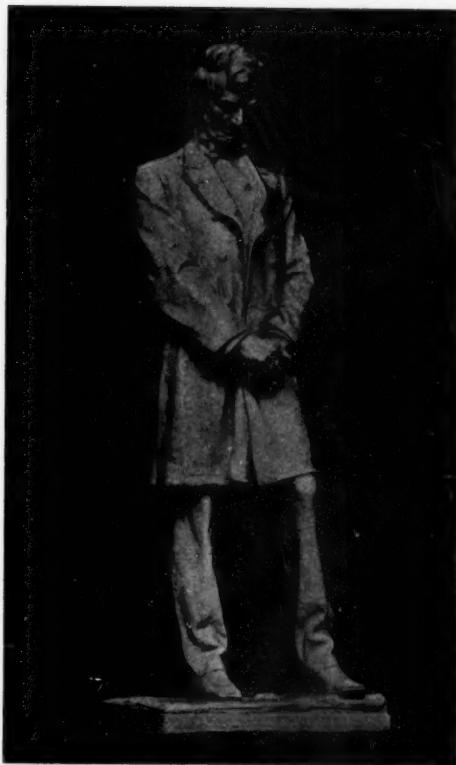
And in the placing of these and the other works under the open sky in the ample spaces of Mt. Vernon Place there was an essential rightness,—an almost Grecian fitness that made one sense a little wistfully how much of possible grace and dignity we have missed out of our material, machine-ridden days. The suggestion was too strong to be entirely lost: Why does not our prosperity habitually find vent in more expressions of this kind throughout the length and breadth of our land? Why do not we more frequently invest the surplus that is ours in groups of marble or of bronze to permanently beautify our city squares? Henri Crenier's bronze "Boy and Turtle," poised so airily among the cat-tails of the fountain in Mt. Vernon Place certainly belonged by a natural right in just that spot, and Brenda Putnam's little fountain figure, the child with the dolphin, was born to revel out-of-doors.

Considered solely as a work of art, apart from sentiment and human experience, John Gregory's "Philomela"



"MEMORY." By Daniel Chester French.
Original in marble, Metropolitan Museum of Art.

ART AND ARCHAEOLOGY



"LINCOLN." By Daniel Chester French.

took a foremost place among the statues shown in Mt. Vernon Place. The fine balance and design of the quaint winged figure, its purely sculpturesque quality, and the archaic restraint in the treatment of details, invested it with an undeniable charm against its setting of dark cedars.

Entering the old Garrett mansion which the Baltimore Museum of Art has made its temporary home, we found something of the same charm in Alvin Meyer's "Girl with Frog," a peculiarly lyrical little figure youthfully poised on a circular base of antique design. Evelyn Longman's lovely nude of a young girl, entitled "The Future," though less sculpturally

conceived, breathed a refreshing purity. Great purity, too, combined with a mediaeval dignity and pathos, was expressed in the full-length figure of Joan of Arc, designed by Anna V. Hyatt for the Cathedral of St. John the Divine in New York City, and well fitted by the austerity of the treatment for its ecclesiastical setting.

In sharp contrast with the solemnity and prayerfulness of the Maid of Orleans was the audible laughter gathered up in such works as Edith Parson's irresistible "Baby Pan," Ernest Haswell's "Duck Baby," and Laura Fraser's "Baby Goat" which so perfectly portrayed the inimitable foolishness of a kid's first advances in the world. Very characterful too were Kathleen Wheeler's group of "A Sleeping and a Dead Kid," and Benjamin Kurtz's "Duck."

Among the portraits, the head of a young boy by Henry Hering stood apart because of its quiet distinction of treatment, and the two heads by Grafly displayed the usual impeccability and character. An arresting head by Trygve Hammer of a woman of transcendental cast showed the hand of the genuine sculptor, as did his decorative "Hawk" executed with masterly economy of means.

It is impossible to say of just what ingredients true art consists—we cannot put our finger on the charm, and say, lo here, lo there! But standing before Jennewein's little bronze of the dancing "Comedy," one experienced the unmistakable thrill that only true art can give. For art is and should be primarily a matter of thrills. Born of an emotion, and living on in the transmitting of that emotion, true art never dies, though means of expression change. I have said it is impossible to say in just what true art consists.

ART AND ARCHAEOLOGY

But Clive Bell sees "significant form" as the foundation of all genuine art, meaning by "significant form" form that conveys to us an emotion felt by its creator. In all true art of the past he finds three qualities: this sublimely impressive form, absence of technical swagger, absence of representation.

Absence of representation! If we think over the works described above we shall see that it is precisely those most lacking in realistic representation that most nearly reached perfection as art. "Detail is the heart of realism, and the fatty degeneration of art." "In a work of art nothing is relevant but what contributes to formal significance." These simple asseverations supply us with a few canons by which we may learn to recognize true art in all its forms; and once that knowledge is ours, who can say to what Elysian fields of well-spent leisure, to what untold enjoyment and profit it will lead?

And now, when one thinks of all that art might mean to the individual and to the community, how comes it that so few of our cities, large and small, make adequate provision for the feeding of this human need? The museum of art is as necessary to the welfare of the community as the library or the concert hall, and while there is a dangerous tendency in our older art museums to become mausoleums of art, "conventicles of tradition," there is one at least in the town of Santa Fé that sets before the public, in a series of more or less transient shows, the



Darlington Memorial Fountain. By C. P. Jennewein, Judiciary Square, Washington, D. C.

most vital native art of today, including that of the American Indian.

Let us hope that the new Baltimore Museum of Art will gather up the best traditions of the older institutions as well as what is most vital and invigorating in the new, and in the work it has so auspiciously begun receive the lasting support and loyalty of every citizen great and small!

Baltimore, Md.

ARCHAEOLOGICAL NOTES AND COMMENTS

Reopening of the Tomb of Tutankhamen.

The London and New York Times syndicate has kept our readers fully informed of the reopening of the tomb of King Tutankhamen, of the gradual dismantling and removal of the four shrines in the mortuary chapel, and of the discovery of the sarcophagus intact, in which reposes the royal mummy. The sarcophagus has not yet been opened. When this is done we shall doubtless have the culminating revelation of the most marvelous find in the long history of archaeological discovery. We reproduce two of the latest photographs taken in the tomb, one of Mr. Howard Carter engaged in packing one of the sentinel statues of the King, the other the first picture of the store-chamber leading out of the sepulchral hall.

Excavations at Carthage in 1923.

Count Byron Khun de Prorok, who has been engaged in excavations at Carthage for the past three seasons, is now lecturing in the United States on the results of his work during the spring of 1923. The work consisted chiefly of the continuation of the excavations on the hillside of Junon first described in ART and ARCHAEOLOGY, January 1923. The most notable discovery was that of a beautiful hunting scene mosaic of the third century A. D. The mosaic, quite unique of its kind, was nearly in a perfect state of preservation. The scene depicts hunters, clothed in vivid colors, with nets and hounds, these latter being incased in armor as a protection against the boar's tusks. The mosaic has been carefully removed by Mr. Poinset, Director of the Service des Antiquites, and mounted on cement and will be on exhibition at the Bardo Museum, Tunis, until the opening of the new museum at Carthage in the spring of 1924. This mosaic, as well as several others discovered by Count de Prorok and his associates, will be all preserved at Carthage, thanks to the generosity of certain Americans. It is also due to them that there will be a small but fully equipped museum safeguarding the objects discovered during the last fifteen years by the late M. Jules Renault, as well as the finds of the last few years. The most interesting researches made in 1923 were by means of aeroplane films taken above the ruins of Carthage and showing extensive submarine sea-walls. Lieut. Peletier Oisy piloted the aeroplane and the films were taken by Prince de Waldeck, who was killed on his return from Carthage in a motor accident. This unique documentation may have important results in the search for the Punic Ports. Count de Prorok will resume his excavations in March, the principal object in view being the determination of the site of Punic Carthage.

The American Schools of Oriental Research.

A unique educational, and, in the best sense, home mission, work has been going on for more than twenty years in Jerusalem and has now been extended to Mesopotamia. It is carried on by the American Schools of Oriental Research. The growth of this work has been gradual. The idea of establishing an American school of archaeological and Biblical study in Jerusalem to which graduates of colleges and universities and theological seminaries could go and study the Bible, and all connected with it, in the land that gave it birth, was first proposed by the late Professor Joseph Henry Thayer of Harvard University in his presidential address before the Society of Biblical Literature in December, 1895. The school was finally opened in the year 1900. From the opening of the School in 1900 until the outbreak of the World War in 1914 it had as its Director each year a professor from one of the supporting institutions. During this time it was directed by many prominent scholars, among whom were Professors Torrey and Bacon of Yale, Paton of Hartford, Lyon of Harvard, Harper of Chicago, Gottheil of Columbia, the late President Francis Brown of Union Theological Seminary, Professors Schmidt of Cornell, Robinson of McCormick Seminary, and Professors J. A. Montgomery and George A. Barton of the University of Pennsylvania.

The breaking out of the Great War in 1914 interrupted the work of the School, and the management then offered the use of the building to the American Red Cross which accepted it and occupied it during the terrible years of the war. The School thus had a part in the works of mercy which became so necessary during that trying period.

At the close of the war the management of the School decided that the time had come to send a permanent Director to Palestine and it chose to fill this post a young graduate of Johns Hopkins University, Dr. W. F. Albright, who, for the last three years, has efficiently filled this position and is very enthusiastic in the study and teaching of all subjects connected with the



THE TOMB OF TUTANKHAMEN.

Mr. Howard Carter engaged in packing one of the sentinel statues of the king that stood in the antechamber before the sealed door of the sepulchral hall. The manner in which these statues were swathed in cotton-wool and bandages gives some idea of the great care with which the precious objects in the tomb are being handled.

The Times "World copyright photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York edition, lent by courtesy of the trustees, and the Director, the Egyptian Government. Copyright 1923, by the New York Times Co.

ART AND ARCHAEOLOGY

Bible and with the Holy Land. An annual professor is still sent each year from one of the supporting institutions to assist Dr. Albright in giving instruction and guidance to the students.

In 1921 the Executive Committee of the School was incorporated as The American Schools of Oriental Research. They took the name "Schools" in order that they might have the power to establish schools for the study of kindred subjects in centers other than Jerusalem. One such school was opened on the second of November, 1923, in the city of Bagdad.

Professor Clay as the first Annual Professor in the School left America in July, passed through Palestine and Syria in September and October, crossing the desert to Bagdad, and cabled the news of the formal opening of the Bagdad School in November. This noteworthy accomplishment adds another to the sisterhood of American Schools of Archaeology which had previously been established at Athens, Rome, Santa Fé and Jerusalem.

The institutions and individuals supporting the schools in Jerusalem and Bagdad represent all shades of religious belief, including Roman Catholics and Jews. The Board of Trustees, consisting of fifteen, includes one Roman Catholic scholar and two Jews, as well as representatives of several Protestant denominations.

American Academy in Rome.

Teachers and graduate students in the classics, history, and related subjects are invited to attend the second Summer Session of the American Academy in Rome.

The work will be conducted by Professor Grant Showerman of the Department of Classics in the University of Wisconsin, Fellow in the School of Classical Studies at Rome in 1898-1900, visiting student in 1912-1913 and 1921-1922, Annual Professor of the School of Classical Studies of the American Academy in Rome in 1922-1923, and Director of the first Summer Session in 1923.

The subjects of study will be: (1) the history of the City of Rome, (2) the monuments of ancient, early Christian, mediaeval, Renaissance, and modern Rome, (3) the life and letters of the classical period, (4) a limited number of sites outside of Rome. The whole will form a single unified and comprehensive course designed to give the student a thorough acquaintance with the city in its most important phases.

The lectures will be given in the Academy building, before the monuments, and at the sites. Library, museum and mail privileges of the Academy will be open to the students. Residence will be obtainable in the vicinity and living rates may be calculated at about \$1.50 a day. Total expenses, including voyage and Academy fee of \$50, may be estimated at somewhat less than \$500.

Those who are interested should write Director Grant Showerman, 410 North Butler Street, Madison, Wisconsin, who will send them further information early in 1924.

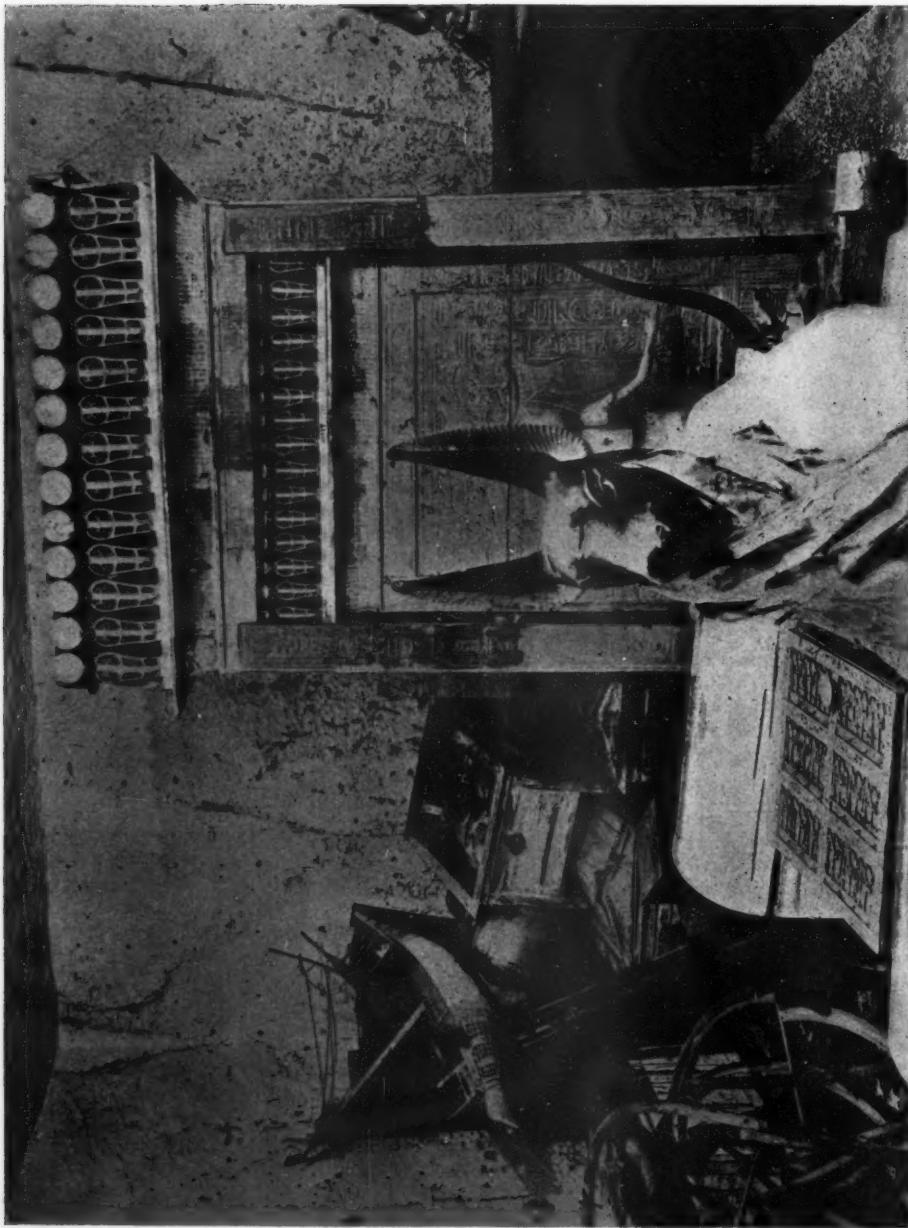
America's Unknown Scientist: 600 B. C.

We have our monument to the Unknown American Soldier, who gave his life for his country in the great war. Some day we may stand reverently before a monument to the Unknown American Scientist, who devoted his life to the advancement of knowledge, whose name—like that of the warrior who sleeps in Arlington Cemetery—is, and will probably remain forever, unknown.

The Unknown American Scientist lived on the American Continent hundreds of years before the birth of Christ. His was one of the greatest of human minds. In a splendid city which today is nothing but a sorry heap of ruins, in a land of culture and wealth which today is a well-nigh uninhabited tangle of parched plains and dense jungle, he used to stand, deep in thought, observing the sun and the moon and the stars. In a golden past of pulsating life and achievement which has given place to a present of ignorance and apathy, he used to make abstruse mathematical calculations, seek to solve seemingly hopeless riddles, just as Thales, first of Greek scientists, was seeking to do, unknown to the great American, across the ocean, thousands of miles away. Long before the day of Archimedes and Euclid, the Unknown American Scientist worked out a system for measuring time which—according to the man who has made the most recent study of it and the most remarkable discoveries concerning it—is more accurate than any system ever evolved in the whole course of the world's history.

In childhood's day our elders used to teach us to chant:

In fourteen-hundred-and-ninety-two
Columbus sailed the ocean blue
To find a home for me and you.



THE TOMB OF TUTANKHAMEN.
The first picture of the interior of the store-chamber leading out of the sepulchral hall. The large shrine-shaped chest, completely overlaid with gold, is undoubtedly the canopic chest containing the jars which play such an important part in the ritual of mummification.
In front is the figure of the jackal god Anubis, swathed in linen cloth, emblem of the underworld.

The Times "World copyright photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York City, lent by courtesy of the trustees, and the Director of the Egyptian Department. Copyright 1923. W. S. of the New York Times Co.

ART AND ARCHAEOLOGY

That was how they got us to memorize what was, for all practical purposes, the earliest date in the history of the American Continent. Later some of us delved into the history of Mexico and Peru before the Spanish conquest of those lands and learned that research had established historical dates preceding the date of Columbus's landfall by something like fifteen centuries, thus taking American history back to about the beginning of the Christian era.

It has remained for an American investigator to project that history still further back. After working for years along approved scientific lines, which led him into mazes of research far too complicated for the helpless lay mind to untangle, Dr. Herbert J. Spinden of the Peabody Museum of Harvard University now comes forward with the startling statement that he has established a date in the history of the American Continent more than six centuries before the beginning of the Christian era.

This earliest American historical date is August 6, 613 B. C. Dr. Spinden also announces another—December 10, 580 B. C.—which, he declares, is the next earliest American date. Having been led by his investigations to those remote days, Dr. Spinden ran across unmistakable signs that, back there in the seventh century before Christ, a man was living here upon our American Continent who was one of the greatest of thinkers, worthy of ranking with Buddha and Zoroaster. Dr. Spinden had stumbled, in other words, into the awesome presence of the Unknown American Scientist.

T. R. YBARRA IN NEW YORK TIMES MAGAZINE.

The National Gallery of Art.

A National Gallery of Art, housed in an adequate building in Washington, is the objective of a nation-wide campaign launched by the American Federation of Arts, with 350 chapters located in all parts of the country.

Two steps have been taken toward obtaining such a building, it is pointed out. The first was the passage of an act by Congress which set aside a site —on ground already owned by the government—for the desired building. Under this act the gallery building is to be located in the Mall, near the other buildings of the Smithsonian Institution, which is the custodian of the National Gallery of Art.

The second step, taken within the month, was the decision of the National Gallery Commission, appointed by the board of regents of the Smithsonian Institution, to organize and promote the work of the National Gallery, to obtain architects' plans for a National Gallery building. At the annual meeting of the commission here December 11, it was announced that \$10,000 had been privately subscribed to pay for these plans.

In the legislation enacted by Congress providing a site for the National Gallery building, the regents of the Smithsonian Institution were authorized to prepare preliminary plans for a "suitable fireproof building with granite fronts for the National Gallery of Art." But the legislation also provided that the building was to be erected "when funds from gifts or bequests are in the possession of the said regents."

Those behind the campaign for a building point out that "Washington is destined to become a great educational, as well as governmental, center. In fact, its educational facilities, including the scientific research bureaus of the government and the Library of Congress, are already great, but without a national gallery of art it would be incomplete. Such a collection and setting as is found in the National Gallery in London, in the Louvre in Paris, is the demand, and a demand that Congress will accede to when it is made to understand that millions of Americans are interested in such an institution for their National Capital."

Percentage of Attendance at Art Museums Compared to Population.

| Founded. | Bldg. | Population | Attend. | % Population | Attendance | | % |
|-----------------------------|-------|------------|-----------|--------------|------------|-----------|--------------|
| | | | | | 1910 | 1913 | |
| Toledo..... | 1901 | 1911 | 168,499 | 97,231 | 58 | 243,164 | 137,000 57 |
| Boston..... | 1870 | 1909 | 670,585 | 319,750 | 48 | 748,060 | 319,895 43 |
| Washington(Corcoran)..... | 1873 | 1897 | 331,069 | 143,042 | 43 | 437,571 | 167,141 38 |
| Chicago..... | 1779 | 1893 | 185,283 | 861,267 | 39 | 2,701,705 | 1,224,894 46 |
| Providence, R. I..... | 1877 | 1893 | 224,326 | 76,733 | 33 | 237,595 | 78,946 33 |
| Worcester, Mass..... | 1896 | 1898 | 145,986 | 37,786 | 28 | 179,754 | 44,850 25 |
| New York(Metropolitan)..... | 1870 | 1880 | 4,766,883 | 839,419 | 18 | 5,620,048 | 1,073,905 19 |
| Indianapolis..... | 1883 | 1906 | 223,650 | 31,284 | 13 | 314,194 | 42,662 13 |
| Baltimore (8 months).... | 1914 | 1923 | 558,485 | | .. | 733,826 | 28,986 4 |



Indo Persian Miniature, representing a king on a throne under a canopy. Story of Behram Kour, painted by Behram Daz, school of Akbar. 16th Century.

*Parish-Watson & Co., inc.
560 Fifth Avenue
New York*

Old Chinese Porcelains and Sculptures

Archaic Chinese Bronzes and Jade

Rare Persian Faience

BOOK CRITIQUES

The Tomb of Tutankhamen, Discovered by the Late Earl of Carnarvon and Howard Carter.
By Howard Carter and A. C. Mace, with 104 Illustrations from Photographs by Harry Burton.
New York: George A. Doran Company.

Howard Carter's own authoritative account of the famous discovery of King Tutankhamen's tomb in the Valley of the Kings has appeared while our Egyptian Number is going through the press, and we are glad to bring it to the attention of our readers as the most thrilling book that we have thus far in the field of Egyptology. It holds the reader's attention from cover to cover and fills him with awe and wonder as the story progresses. After reading Professor Breasted's absorbing narration of his own experiences in the Tomb (pp. 1-17), it is gratifying to turn to this volume and follow Howard Carter's footsteps as he unfolds the various stages of the discovery. Six full season's work had ended in disappointments. "We had about made up our minds that we were beaten and were preparing to leave the Valley; and then hardly had we set foot to the ground in our last despairing effort (November 4, 1922) than we made a discovery that far exceeded our wildest dreams."

An introductory sketch of the adventurous life of the late Lord Carnarvon by Lady Burghclere, a biographical account of Tutankhamen and his Queen, a history of the Valley of the Kings' Tombs, the Story of the Finding of the Tomb, the Survey and Clearing of the Antechamber, the Work in the Laboratory, and the Opening of the Sealed Doors—these are the chapters that tell in dramatic, soul-stirring words the most marvelous tale in the history of archaeological discovery. An appendix giving a description of the objects found, and the more than one hundred illustrations from Harry Burton's photographs complete this comprehensive treatment of the episode. We are told in the preface that this narrative is merely preliminary. Let us hope that a similar volume appearing in the fall will tell of this season's work in the sepulchral chamber—the removal of the four shrines, the opening of the sarcophagus yet to take place and the culminating revelations when the royal mummy itself is made the object of study. The final record of a purely scientific nature, which cannot be adequately made until the investigation of the tomb and its wealth of material has been completed, will follow in due course.—MITCHELL CARROLL.

Renascence Tombs of Rome. The Sculptured Tombs of the Fifteenth Century in Rome.
By Gerald S. Davies, Master of Charterhouse.
New York: E. P. Dutton Company.

This book with its 87 excellent illustrations serves well the purpose which its author claims for it; namely a presentation in a chronological way of Renascence tombs of Rome which has not been done in English. His further contention is also true, that although his material, and more, has appeared in other languages, it was scattered material and therefore wholly unavailable to the general reader.

To the reader who does not know the styles of sepulchral architecture, the splendid, often grandiose, tombs of the Renascence seem wonderful because they seem unique. But they are wonderful rather because of the element of certain novelties in combinations. The sarcophagus, both with and without the deceased in model upon its lid, the sepulchral altar with decoration and inscription, the great architectural grave monuments which lined both sides of the Greek and Roman roads, all these were known.

The excellent descriptions of the tombs by Mr. Davies could perhaps have been enhanced by comparisons with some of the classic monuments. It would have been interesting to have a comment on the difference in motif of the figures on either side the door on the tombs in S. Agostino Cloister of Constantia and Jacopo Ammanati (opp. p. 116) from those with hands on the rings of the doors on the tomb altar of C. Clodius Primitivus in the Vatican (W. Altman, Die Koemischen Grabaltaere der Kaiserzeit, fig. 85).

Many altars of the statuary type in the Lateran and in the Ny-Carlsberg Museums (Altman, fig. 158, 163, 166) are very reminiscent of such tombs as those Antonio e Pietro Pallavolo in S. Pietro in Vincoli (fig. 48); comparisons of the use in both periods of many of the same decorations, and comment upon the use in each period of many entirely unused in the other, might have led to interesting speculation. The old similarity of the double candelabra-like reliefs on either side of the Giovanni de Coca tomb in Sta. Maria sopra Minerva (fig. 66) to Pompeian wall painting design, and the exactness on the same Renascence tomb with which double pairs of crossed cornucopia match certain folding curule chairs, is startling.

R. V. D. MAGOFFIN.

New York University.

ART AND ARCHAEOLOGY

The Divine Comedy of Dante Alighieri. A Line-for-Line Translation in the Rime-Form of the Original. By Melville Best Anderson. Yonkers-on-Hudson, N. Y.: World Book Company. xiv + 448 pages.

The way of the translator is hard—especially when he undertakes to render in the rime-form of the original the work of one of the greatest poets of all time. This is the first complete translation in *terza rima* of the whole of the *Divina Commedia*. It is true that Byron, Rossetti, and Leigh Hunt have given us versions in the difficult triple rime of the famous episode of Paolo and Francesco da Rimini, that Byron wrote a poem in four cantos ("The Prophecy of Dante") in *terza rima*, and that Professor Grandgent has rendered in the same verse-form certain passages from the *Divine Comedy*; it is also true, however, that T. W. Parsons, who began a translation in *terza rima*, abandoned Dante's typical form for the quatrain, remarking that the former was "foreign to our language," and—even in Byron's hand—"The stretched metre of an antique song." That Dr. Anderson persisted in his undertaking in the face of recognized difficulties and despite the opinion of Charles Eliot Norton, who "very strongly, though very kindly" advised against it, is evidence of the possession of some of Dante's own qualities; and if further proof were needed, it would be provided by the genuine poetic gifts displayed throughout the work in which the translator rises at times to real lyric heights.

Dr. Anderson, a professor emeritus of Leland Stanford University, was engaged in his task for twenty-one years—still another evidence of Dantesque characteristics—and the undertaking was completed, fortunately, in time to take its place among the rather imposing list of works on Dante published or completed in the Dante Sexcentenary year of 1921. The publishers, with commendable disregard of commercialism, have given the volume a most dignified and attractive dress; it is a noteworthy example of the bookmaker's art.

Dante was simple and direct in expression, no matter how profound his thought. That Dr. Anderson has succeeded in rendering so faithfully and so smoothly the mighty work of the greatest intellect of all human history may well be a source of pride to the world of American scholarship and American belles-lettres. Anderson well deserves his place beside Cary, and Longfellow, and Norton on our shelves and in our hearts.

HENRY GRATTAN DOYLE.

George Washington University.

Early American Portrait Draughtsman in Crayons. By Theodore Bolton. New York: Frederic Fairchild Sherman. 1923.

There seems to be within recent years an unusually keen interest in early American affairs, history, Art and Architecture, early American silver, furniture, wall-paper, artists and engravers. People are discovering new and fascinating things about us never known before, except in the most superficial way.

In this book by Mr. Bolton, there surely are discoveries that reveal a phase of American Art that is beautiful and rare. The author describes the difference between the crayon drawings and the pastel portraits, the latter having a great vogue in France during the 18th Century.

In this country portraits in oil and miniature were more popular. John Singleton Copley and Joseph Blackburn were the first to use pastel. Then came the black crayon portraits and a number of well-known artists who did fine work in this medium are listed.

One of the most interesting and picturesque, a Frenchman really, who came to this country about 1796, is Charles Balthazer Julien Saint-Memin. His portrait drawings became the fashion and he did about seven hundred and sixty of the most distinguished men and women of New York, Washington, Baltimore, Georgetown, Norfolk, Richmond and Charleston. He made finished portraits and then reduced them to a disc of copper about two inches in diameter, which were then engraved. His charges were \$33 for the original drawing, the plate and a dozen proofs. Much less than is now charged for a similar number of photographs! The pictures are almost all in profile.

His portrait of Richard Dobbs Spaight is reproduced in the book. It belongs to the Art collection of Independence Hall, Philadelphia. Also, as a frontispiece, is a charming portrait of Mrs. John Cox, a delicate, beautiful drawing, portraying remarkable spirit and life. A very exquisite, almost miniature pencil portrait is that of General Anthony Wayne, by John Trumbull, in the collection of Charles A. Munn.

In order to find many of these rare portraits, Mr. Bolton has been in correspondence with private owners and galleries and the compilation shows patient and intelligent research and he has added much valuable information to the very inadequate books on the subject.

Brief biographies of the artists, one hundred and fifteen of them are given, with a list of their crayon and pastel portraits and the ownership of each.

HELEN WRIGHT.

A Classical Technology. Edited from Codex Lucensis, 490. By John M. Burnam. Pp. 170. Richard G. Badger : The Gorham Press. Boston.

This is a very interesting little book for the learned world. The Codex contained an ancient classical set of recipes dealing with colors, inks, varnishes, cements, alloys, and compounds.

Employees learned their trades by observation and from conversation and directions. The master often jotted down directions which were copied in rather more careless fashion than the rough notes themselves.

Such a text as the one alluded to originated in Alexandria about 300 A. D., and was thence carried to Northern Italy. Here it was translated from the everyday Greek into Low Latin. In some way it got to Spain in the eighth century, where it was transcribed in Spanish cursive writing. It also acquired Arabic supplements in Spain. This text was then badly transcribed, partly by an Italian, and partly by Muratori, a Spaniard. It dates in the final form somewhere about the latter part of the eighth century A. D.

This book contains the text and a good English translation, but furnishes much more than appears at first glance.

R. V. D. MAGOFFIN.

Vincent Van Gogh: A Biographical Study. By Julius Meier-Graefe (translated by John Holroyd Reece). Two volumes, with One Hundred and Ten Illustrations. London and Boston: The Medici Society, 1922. \$15.00.

It is never too late to write about a book like this. It is so good of its kind that in years to come it will cause much more writing — bringing out this or that aspect of its subject, of the book itself, even of the author of the book. For this is that rarest of things, a permanently valuable biography.

It is permanently valuable because it explicates, as Charles Lamb would say, a human soul. The very debateable question of the relative rank of Van Gogh's painting in the general history of art cannot affect the quality of this book. It is of no consequence whether one believes those paintings to be important or unimportant, good or bad. Meier-Graefe's book is not a conventional essay in criticism, not primarily an attempt to "place" an artist in relation to other artists. The one passage in which this sort of thing is emphasized (vol. I, pp. 120-124) is a blemish upon the book's literary art, an interruption to its swift narrative flow. The importance of the



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The volume is issued in the usual artistic and artistic manner that characterizes the publications of the Medici Society.

VIRGIL BARKER.

Painter and Space: The Third Dimension in Graphic Art. By Howard Russell Butler. New York : Charles Scribner's Sons, 1923.

The title just given denotes only a part, though the larger part, of the contents of this book; it also contains a detailed description of an ingenious scheme of mathematical notation for color values in sketching and an account of the author's experiences in painting a solar eclipse. In treating of the means of rendering the third dimension, Mr. Butler attempts no elaborate exposition of geometrical perspective, which has already been made so familiar by a hundred books, but puts proportionately greater emphasis on binocular and atmospheric perspective. He says in his preface that a knowledge of what this book expounds can not hurt any painter; he might have gone further and claimed that every painter worth his salt should be familiar with the facts which it sets forth. True, they constitute no more than part of the mechanics of the sort of painting that exalts optical accuracy as its ideal. But even when a painter has another conception of his art than visual accuracy, he must still have mastered its principles in order to do intelligently what he wants to do. And for those in agreement with the author about the function of painting his book may well be indispensable.

